

Y. Musical America

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Chicago Lyric Opera
Opens with Falstaff

New York City Opera
Introduces Strauss's
The Silent Woman

Stravinsky's Threni
Has Premiere
At Venice Festival

International and
National Reports

ROSALYN
TURECK



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National Report

Opera Seasons Begin in Chicago and New York

Gobbi's Falstaff Heard In Midwest Opening

By HOWARD TALLEY

Chicago.—The Chicago Lyric Opera's fifth season opened with a non-subscription benefit performance of Verdi's "Falstaff" on Oct. 10 under the direction of Tullio Serafin. The production was staged by Carlo Piccinato with choreography by Ruth Page. Michael Lepore was the chorus master.

Tito Gobbi, with ample girth and voice to match, in the role of Falstaff, justified the choice of this opera for an opening night. A seasoned actor, he avoided the all-too-easy descent to buffoonery that is sometimes the fate of this role in other hands. His well-rested voice was more than equal to the demands imposed on it, even though he thought it prudent to leave out the falsetto rendition of "Io son di Sir John Falstaff" in the first scene of Act I which occurs in his Angel recording.

Cornell MacNeil, as Ford, scored a triumph in his monologue on jealousy, "E sogno?", in Act II. The Fenton, Alvinio Misciano, was youthful and ardent and vocally competent, though now and again some of his high notes were constricted.

On the distaff side the honors were carried off by Giulietta Simionato, as Dame Quickly, whose oft-repeated "Reverenza" brought a ready and delighted response from the well-dressed and, on the whole, well-behaved audience. Second, largely from lack of opportunity to shine, was Renata Tebaldi, as Alice Ford. Fetchingly costumed, she sang and acted animatedly. A newcomer, Anna Maria Canali like-wise had few opportunities to stand out in the role of Meg Page; nevertheless, she did her part in maintaining the closely-meshed teamwork that is a sine qua non in this masterpiece of Verdi's. Anna Moffo, as Nannetta, sounded at times like her recorded self on the Angel reproduction of this opera; at other times her rather aimless stage movements found their counterpart in some careless vocalizing.

Tullio Serafin Conducts

Mr. Serafin's pacing was, a good deal of the time, deliberate, induced perhaps by first-night caution rather than by conviction. Mr. Piccinato's stage direction was competent and operatically old-hat. The drubbing scene in the last act was unnecessarily perfunctory. Any TV wrestler could demonstrate how to land a blow without touching the person, yet convince the audience that a beating was going on. The bevy of maidens in the final scene was lovely to behold, but their movements were more geometric than flowing in effect.

To sum up, this was a good rather than a memorable "Falstaff", lacking the air-borne tones one expects in the tender love scenes and the evocative magic one hopes for in the scene in Windsor Park.

With the opening night out of the

(Continued on page 5)



Appearing in the "Falstaff" that opened the Chicago Lyric Opera's 1958 season were, left to right, Renata Tebaldi (Mistress Ford), Tito Gobbi (Falstaff), Anna Maria Canali (Meg), and Giulietta Simionato (Dame Quickly)



Kiril Kondrashin, who conducted "Madama Butterfly" in Chicago

City Center Brings Strauss's Silent Woman

By RONALD EYER

The New York City Opera has done it again.

Giving the American premiere of Richard Strauss's "The Silent Woman" as the opening performance of its season on Oct. 7, the company demonstrates once more its enlightened concept of repertoire-building and its stout-hearted willingness to undertake difficult and controversial works, letting the chips fall where they may. Courage of this sort is a rarity among our opera mills whose watchword is safety.

"The Silent Woman" ("Die schweigsame Frau"), first produced in Dresden in 1935 during the Hitler regime, is a free adaptation by Stefan Zweig of Ben Jonson's comedy, "Epicoene, or the Silent Woman".

The opera was headed for trouble from the beginning. Strauss's friendship for and collaboration with the Jew, Zweig, had already brought him the famous "invitation" to resign as head of the Reich Music Chamber and the League of German Composers. But the opera, after the score had been examined personally by Hitler, was allowed to be produced, only to be withdrawn after a few performances.

From that day to this, "The Silent Woman" has been one of the most silent of Strauss's theatre creations,

although there were some other performances elsewhere in Europe and, after the war, in Germany. Its lack of popularity, however, is ascribable less to the Nazi stigma than to a widely held belief that it is Strauss of a vintage that is shriveled and sear. Only recently have people begun to realize that the latter-day Strauss, far from written-out and exhausted, was simply in transition to a tighter, more highly distilled and more modern style of composition.

Generically, "The Silent Woman" is a slapstick Figaro comedy in the ancient tradition of "Don Pasquale", "The Barber of Seville", et al. Bartolo, in Zweig's version, is Sir Morosus, a retired seaman, who is pathologically allergic to noise after a blast at sea shattered his eardrums. But he yearns for a young—and silent—woman to share his declining years. The inevitable barber, Cutbeard, devises a scheme to save the fortune of Morosus' disinherited nephew, Henry, and also teach the old man a lesson. He arranges a mock marriage between Morosus and Henry's beautiful young wife, Aminta, who instantly turns into the shrillest of shrews and carries on at such a rate that the old man begs for immediate divorce. This, of course, also is arranged by the barber and the farce ends with a full disclosure of the

deception and the cheerful acceptance of his nephew, his nephew's wife and his fate by Sir Morosus.

Because of the old man's aversion to noise, there necessarily is a good deal of it in the opera. Aminta does some powerful screaming, workmen fall over ladders and Henry's opera troupe, who help carry out the marriage and divorce stratagem, create considerable commotion. But there is not too much more of this than is required to make the point, and Strauss is careful to develop his principal characters beyond the stature of mere clowns.

Sir Morosus really is a good and philosophic soul; Aminta is reluctant and then remorseful about the deceit she must practice upon him; and both Henry and Cutbeard are, at bottom, warm and humane beings with no malice in them. Most of the best music in the opera is devoted to displaying these higher qualities.

In the main, the score is fast-moving, *staccato fuoco* in feeling, and the rapid-fire conversational exchanges are largely parlando. The orchestra is incisive and colorful in its commentaries on the action. If you listen closely, you will hear snatches of "Rigoletto", two themes from the Virginal Book of Fitzwilliam, and a duet from an opera by Giovanni Legrenzi. Aminta's singing lesson, in

(Continued on page 14)

THE SILENT WOMAN

Opera in three acts by Richard Strauss. Libretto by Stefan Zweig adapted from Ben Jonson's "The Silent Woman". English translation by Herbert Bedford. Conducted by Peter Herman Adler. Staged by Margaret Webster. Scenery and Costumes by Andreas Nomikos. Chorus master: Gino Smart. First performance in America by the New York City Opera Company at the New York City Center on Oct. 7, 1958.

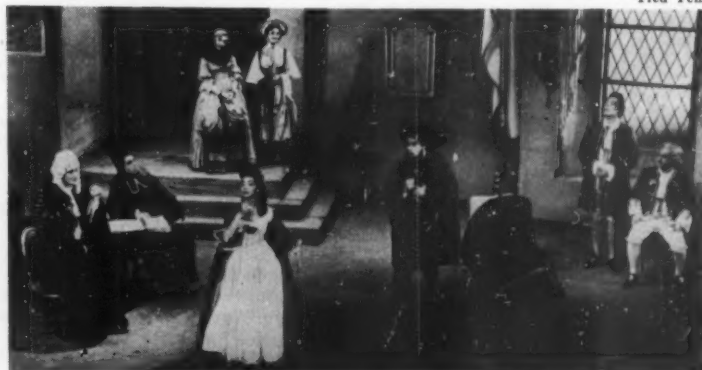
CAST

A Housekeeper Ruth Kobart
Cutbeard, a Barber Paul Ukena
Sir Morosus Blunt Herbert Beattie
Henry, his nephew John Alexander
A Company of Singers:
Vanuzzi Arnold Voketaitis*
Morbio Arthur Newman
Farfallo Joshua Hecht
Isotta Jacquelynne Moody
Carlotta Regina Sarfaty*
Aminta Joan Carroll

*Debut

Richard Strauss's "The Silent Woman" at the New York City Opera: in the foreground (from left to right) are Arthur Newman, Arnold Voketaitis, Joshua Hecht, Joan Carroll, John Alexander, Paul Ukena, and Herbert Beattie; in the rear, Jacquelynne Moody and Regina Sarfaty

Fred Fehl



Musical America

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Reward for Merit

CAUSE for general rejoicing is the announcement by the Ford Foundation that it has made another grant to the New York City Opera Company, this time for \$310,000, to carry on its program of all-American opera seasons begun under a Ford grant last spring.

The grant will enable the company to present another six-week season of native-vintage opera next spring, including Carlisle Floyd's "Wuthering Heights" and six other new operas in addition to three of the productions given last spring. It also will provide a three-week season in 1960 in which to try out and polish the five or six operas which the company thereafter will take on a national tour, the tour also being made possible by the Ford money.

There are several aspects of this latest Ford grant which are of abiding importance, the most significant being that the grant was made strictly on the basis of demonstrated merit. Neither Julius Rudel, the general director of the opera company, nor anyone else knew in advance whether any further funds would be forthcoming from the

foundation after the initial award of \$105,000 for last spring's series.

The thing was done strictly on a speculative basis. Whoever heard of a six-week season of all-American opera? In some quarters the idea was regarded as fantastic, if not actually foolhardy. It was up to Mr. Rudel, his composers and his company to prove it could be done successfully.

And prove it they did. Moreover, theirs was not just a *succès d'estime* nor a case of doing something worthwhile, though unpopular, for the native composer. The project was a success where it really matters—at the box office. This may have been as much of a surprise to Mr. Rudel and his co-workers as it was to many wisecracks on the outside. No matter. The point is that it demonstrated something important about American music and the attitude of the American public toward it.

Who will be able to say again that producing American opera is a bootless venture because there is no public for it? Everybody, including the Ford Foundation, now knows better.

Three Ballets Set Record

NEWEST evidence of the astonishing growth of the popularity of ballet in the United States in the past 25 years was the simultaneous run of three companies in New York recently—with good results at the box office for all three.

The New York City Ballet launched a four-week season on Sept. 2 at the City Center. Two days later, on Sept. 4, the Jerome Robbins' Ballets: U.S.A. opened a season at the Alvin Theatre that ran to Oct. 11. And the American Ballet Theatre opened a three-week season at the Metropolitan Opera House on Sept. 16. This must have set something of a record for ballet attendance, not only in numbers of people but diversity of audiences.

OF COURSE, it is tempting fate to run three companies at once, but since it happened to work out that way, we can at least rejoice that all three prospered as well as they did. Both the New York City Ballet and American Ballet Theatre could congratulate themselves on loyal and interested publics, and the new Robbins company proved an instantaneous hit.

The larger significance of all this is that ballet,

once considered esoteric and a delicacy for specialists, is rapidly becoming popular entertainment. The public at large is beginning to accept it, to understand it, not merely as a pretty spectacle but in its more serious aspects. Of course, the development of the art itself towards theatre and drama, the increasing scope of theme and style it is winning for itself have helped enormously in making it a popular art. But we need not fear a lowering of standards or a degeneration of tradition. The public is coming to ballet; ballet is not going to the public, in the sense of cheapening itself. This is one of the most heartening aspects of the ballet bonanza.

BUT while we all rejoice at this phenomenon, let us never forget that dance, like music, will always need help and extra support in its higher brackets. No ballet company or symphony orchestra or opera is ever going to make millionaires. On the contrary, they will always need subsidy because the very nature and quality of their output demands staggering expenditures. But the more popular they become, the more widespread their appeal, the easier it becomes to obtain this subsidy.

On the front cover

The return of Rosalyn Tureck to her native United States on Nov. 6 (with a New York recital in Town Hall) is in the nature of proving that "you can go home again". Miss Tureck has been absent from these shores for nearly four years; a new life began for her during the winter of 1953, when she gave a series of three Bach recitals in London.

The pianist had given many such series in New York; she was an honored member of the musical community and always maintained an ardent following among Bach-lovers; she had been given her due by American critics as one of the great living pianists. But there it stopped; not so, however, in England. Her press was sensational, and the public response overwhelming, and within a year she was a tremendous draw at the box-office. She has performed at the Edinburgh, Venice, and Holland festivals, and in July she was invited to play at the Brussels World's Fair. In 1958 she was soloist and director for three concerts that featured all of Bach's concertos for one clavier, with the Philharmonia Orchestra in Royal Festival Hall, London. She has been signed to exclusive contracts by HMV and the Oxford Press; her first recordings are released by Capitol in the United States.

Miss Tureck's tour of major cities in the United States and Canada, which is sold out, will conclude with four performances during the third week of December with the New York Philharmonic. Then she will perform two Bach concertos in the dual capacity of soloist and guest-director. The American tour is taking place between her first appearances in South Africa and a return to Europe at the beginning of the year. (Photograph by Lotte Meitner-Graf, London)



ROSALYN
TURECK

MUSICAL AMERICA

National Report

Chicago Opera

(Continued from page 3)

way. Puccini's "Madama Butterfly" gave the first subscription-night audience a rare treat in the stellar performances of Renata Tebaldi in the name role onstage and of Kiril Kondrashin in the conductor's chair in the pit. Not since Elizabeth Rethberg's and Florence Easton's performances of the same role in the 1920s have I heard such exquisitely shaded, opulent, and poignant singing as Miss Tebaldi vouchsafed us on Monday night from her entrance music to the cataclysmic finale. Considering that this was her first performance of the role in the United States and almost her first public performance anywhere it was to be expected that there would be some uncertainty of stage movement here and there. But this did not detract from

a portrayal that gripped a hushed house from beginning to end.

With all due credit to Miss Tebaldi, the real hero of the evening was Mr. Kondrashin. Never have I heard a more mellifluous and intense reading of the score except, perhaps, one by Roberto Moranzoni, of former Metropolitan and Chicago days. In some places Mr. Kondrashin was overly deliberate, but this added to rather than detracted from the gripping intensity he achieved in Acts II and III.

Giuseppe di Stefano, the Pinkerton, took some time to warm up, but was in opulent voice in his third act "Addio". The rich baritone voice of Cornell MacNeil was heard to advantage in the role of Sharpless. Miss Canali was more attractive to the eye than to the ear as Suzuki. As usual, Mariano Caruso turned in a sterling performance as Goro; Kenneth Smith was a properly menacing Bonze and Henri Noel a rich-voiced Yamadori.

Munch Opens Boston Season; Cliburn Makes Local Bow

By CYRUS DURGIN

Boston.—Charles Munch returned to the stage of Symphony Hall on Friday afternoon, Oct. 3, for the first time since last mid-April, when exhaustion and a rumored heart attack had forced him to relinquish the remaining concerts of the Boston Symphony season.

The opening of the 78th season of the orchestra found him looking rested (as had been the case in Tanglewood three months earlier) and in his finest musical form. The opening program was of conservative cast and brought the D major Suite, No. 4, of Bach; "La Mer" by Debussy; and Beethoven's "Pastoral" Symphony.

Seldom if ever had Mr. Munch conducted better than at this concert. There was no overdriving, the tempos were right (in the Beethoven more on the slow than the fast side, which was unusual for Mr. Munch), the tone poised, sweet, and rich. "La Mer" was peculiarly a triumph, clear in texture, remarkably integrated in rhythm, and of an elemental interpretative nature, but neither exaggerated nor coarse.

That week end was extremely busy for the conductor and the Boston Symphony, for after the Friday and Saturday concerts, they were concerned with two additional performances for the orchestra's pension fund, at Symphony Hall Sunday afternoon, Oct. 5, and Monday evening, Oct. 6. Each had been sold out a week previously.

Plays Schumann Concerto

These pension fund concerts were the occasion of Van Cliburn's first appearance in Boston. The pianist played two concertos, the A minor of Schumann, and Rachmaninoff's D minor, No. 3. Mr. Munch opened the program, which was heard at each concert, with Berlioz's "Roman Carnival" Overture.

All the intense limelight and publicity fanfare directed upon Mr. Cliburn since his triumph in Russia has not affected either his ego or his music, so far as I could judge. I found his playing clean, musical, mod-



Charles Munch

est, always an integral part of the artistic whole, never "solo" in the sense of showy virtuosity to orchestral accompaniment.

Until Leonard Bernstein took the New York Philharmonic upon a brief pre-New York season tour, Boston had not heard that ensemble in a decade. At Symphony Hall on Sept. 26, the Philharmonic proved itself again a great and a reborn orchestra.

Respect for Bernstein

If I mistake not, Mr. Bernstein has established himself in every way as boss, and the musicians respect him. For Bernstein they played superbly, with a deep, refined tone, clean detail, and invariably with unmistakable sensitivity. I suspect that New York now faces an era new and glorious in its promise of exalted music-making.

The Boston program consisted of Berlioz's "Roman Carnival" Overture; Charles Ives's Second Symphony, new to this city; and the Tchaikovsky F minor Symphony, read with a glory, tonal and interpretative, of which Mr. Bernstein's musical godfather, the late Serge Koussevitzky, would have been wholeheartedly proud.

Washington, D. C. — Mrs. Jouett Shouse, vice president of the National Symphony Orchestra, was appointed chairman on the music committee of the People-to-People Program.

Russia's Vladimir Ashkenazy Cheered in American Debut

By THEODORE SCHAEFER

Washington, D. C.—Vladimir Ashkenazy, 21-year-old Soviet pianist who won first prize at the 1956 Brussels International Contest, made his American debut in Constitution Hall on Oct. 12, as soloist with the National Symphony.

Mr. Ashkenazy chose one of the most unostentatious concertos in the literature, Chopin's Second, in F minor. This work requires poetry, restraint, finesse, delicacy, and a technique that permits exposition of the many subtle beauties in the score. The young pianist was master of all these qualities. With Howard Mitchell conducting, the beautifully balanced and sensitive performance afforded an experience or rare quality. Here was Chopin in the old tradition, almost understated, yet so exquisitely proportioned and perfectly paced that the capacity audience in the vast hall seemed caught in the spell of finely wrought chamber music.

Slight in stature and rather gaunt, Mr. Ashkenazy approached his task in humbleness, with an apparent distaste for display and massive tonal effects that are rare today. He received a prolonged ovation from the brilliant first-night assemblage, including an unusual number from the diplomatic circle.

Mr. Mitchell chose to open the year's programs with Mozart's "Haffner" Symphony. Though the first movement was a bit tentative, the handsome ensemble and style in the other three movements gave fine promise for the year ahead. Stravinsky's 1947 edition of his "Petrouchka" Suite closed the concert with an exciting and dazzling kaleidoscope of solo and ensemble playing. Of special note during the evening were the stellar performances of Wallace Mann, flute; Lloyd Geisler, trumpet;



Vladimir Ashkenazy

Abe Kniaz, horn; and Kenneth Pasmanick, bassoon.

The Chicago Symphony, conducted by Fritz Reiner, made a single appearance in Constitution Hall on Oct. 19. This superb organization was heard in penetrating readings of Beethoven's Third "Leonore" Overture, Brahms's Third Symphony, excerpts from Wagner's "Ring" music, and Stravinsky's "The Fairy Kiss" Suite. The intense expressivity of the total orchestral instrument was the more remarkable when one regarded Mr. Reiner's minimum of motion.

Janice Seward, coloratura soprano, with James Quillian, accompanist, sang an interesting array of literature in the National Gallery East Garden Court on Oct. 12. The lofty hall and enormously live acoustics are a challenge to anyone essaying the presentation of art songs there. Miss Seward's voice was often agreeable in quality when not forced, and she had developed considerable agility. A certain coyness in style enhanced her interpretations of Ravel and Wolf but regrettably marred those of Mozart. It would be interesting to hear her in a less formidable concert hall.

New Grants From Ford Foundation

The Ford Foundation granted \$310,000 to the City Center of Music and Drama to assist the presentation during 1959 of an American operatic repertoire by the New York City Opera Company and to support a five-week tour tentatively planned by the Company in 1960. Another grant of \$66,750 was given to the Congress for Cultural Freedom in Paris, to support the Free Hungarian Orchestra.

The New York Public Library has named Richard J. Wolfe and C. E. Dornbusch, both staff members, to receive the first grants-in-aid from its Emily Ellsworth Ford Skel Fund for bibliographical research. Mr. Wolfe's article was in the January 1958 issue of the Library's Bulletin titled "Unrecorded 18th Century Imprints from the Shapiro Music Collection."

Stage Auditions At Metropolitan Opera

Howard J. Hook, Jr., Chairman of Regional Auditions of the Metropolitan Opera's National Council, announced that all this season's Regional Auditions Winners will be

given a stage audition in March at the Metropolitan Opera House when they will be heard by General Manager Rudolf Bing and his artistic staff.

Application for audition may be made to the following: Boston—Mrs. Priscilla Endicott Moulton, 370 Beacon St., Boston; Seattle—Mrs. Raymond Locke Gardner, Seattle Trust and Savings, 2nd and Columbia, Seattle; Los Angeles — Mr. and Mrs. Mario Chamlee, 8118 Hollywood Blvd., Hollywood; Mme. Lotte Lehmann, Music Academy of the West, 1070 The Fairway, Santa Barbara; Frederick Balazs, 2719 East Broadway, Tucson, Arizona; Eugene Fulton, 318 Taraval St., San Francisco; Chicago—Mrs. Alfred O'Gara, 1540 Lake Shore Drive, Chicago; Cleveland—Vernon Stouffer, 1375 Euclid Tower, Cleveland 15; Denver—Mrs. Herbert Witherspoon and Mrs. J. Ramsay Harris, 519 Seventeenth St., Denver 2, Colo.; St. Louis—Mrs. Carl K. Ferris and Miss Peggy Fischer, 629 West 70th Terrace, Kansas City 13, Mo.; Mrs. Carl P. Daniel and Mrs. Grayson Carroll, 2 York Village, St. Louis 17, Mo.; Mrs. Allen G. Oliphant, 2114 South Norfolk, Tulsa 5, Okla.; New Orleans—Mrs. E. B. Ludwig, 570 Woodvine Avenue, Metairie, La.; Minneapolis and St. Paul—Mrs. John S. Dalrymple, 2327 Pillsbury Ave., Minneapolis 4, Minn.

Cleveland Undertakes Project

Cleveland.—The Cleveland Orchestra has announced the establishment of a three-year program for advanced training of young conductors under its musical director, George Szell. Made possible by a grant from the Kulas Foundation, this program provides for one apprentice-conductor to Mr. Szell and two fellows of the Cleveland Orchestra.

The apprenticeship is open to citizens of the United States and Canada who have shown exceptional talent and have not reached their 25th birthday. The apprentice selected may play in the orchestra, will assist Mr. Szell in the preparation of performances, work in the orchestra library, and attend all rehearsals and concerts of the orchestra. He will be paid a stipend of \$130 per week for the duration of the season. Applicants for the apprenticeship must have a thorough knowledge of harmony, counterpoint, composition, and orchestration; and must be accomplished pianists.

Facility on some orchestral instrument is desirable, but not obligatory. Each applicant should submit recommendations from teachers or musicians of repute, and include a brief summary of musical studies. He will be asked to play a piano piece of the classical repertory; conduct from memory the first movement of a symphony by Mozart, Beethoven, or Brahms (not with orchestra, but by humming or singing the leading voice); play an orchestral score at sight; transpose from piano or orchestral score at sight; orchestrate a page of piano music; and realize at sight a figured bass. Each will also be examined in hearing, rhythm, and musical memory. The fellowships are open to musicians of any country who have had conducting experience and who have not reached their 40th birthday. Selected applicants will be able to attend all rehearsals and concerts of the orchestra. The fellowships carry a stipend of \$1,000 for the season.

Applicants will be selected by Mr. Szell upon the basis of a personal interview to be arranged following the submission of evidence of outstanding qualifications. Further information may be obtained from Mr. A. B. Barksdale, manager of the Cleveland Orchestra, Severance Hall, Cleveland 6, Ohio.

A similar apprentice-conductor program by the Cleveland Orchestra was held in the 1940s, when Louis Lane, Theodore Bloomfield, and Seymour Lipkin were the participants.

Mexico Orchestra In Los Angeles

By ALBERT GOLDBERG

Los Angeles.—The National Symphony of Mexico was heard at Shrine Auditorium under the direction of Luis Herrera de la Fuente on Oct. 17 in the course of its first foreign tour.

The quality of the orchestra was a surprise to many, as it played with precision, good tone quality and a commendable amount of musical intensity. Mr. De la Fuente impressed as a conductor who imposes strict discipline upon his group while allowing for tasteful interpretation and the display of a warm and alert temperament. The program consisted of Shostakovich's Fifth Symphony and three compositions by contemporary Mexican composers: Chavez's "Indian" Symphony, Revueltas' "Sensemaya" and Moncayo's "Huapango".

The season's opening Monday Evening Concert in Los Angeles County Auditorium, on Oct. 13, listed an hour long traversal of Bach's "Musical Offering", played in the Hans T. David version by nine instrumentalists conducted by Milton Thomas. While the performance was musically and scholarly, barring a few mishaps, the long series of contrapuntal inventions could hardly be recommended as stimulating musical entertainment.

But relief was afforded by two "Canzoni per Sonare" by Giovanni Gabrielli and three pieces for wind instruments by the 17th-century Johann Christoph Petzold, played in lively and interesting fashion by the Los Angeles Brass Ensemble. Also of exceptional interest was a Nonet for brass and percussion by William Kraft, a member of the percussion section of the Los Angeles Philharmonic. This, a first performance, proved to be music of real imaginativeness, with many well-realized novel effects and considerable range of expressiveness in a contemporary idiom. The composer conducted, and the work was handsomely played by the Los Angeles Brass Ensemble and the Los Angeles Percussion Ensemble.

John Crown and Ingolf Dahl, duopianists, opened the SC Concert series in Bovard Auditorium on Oct. 5, with an enterprising program consisting of Reger's Variations and Fugue on a

Theme by Beethoven, Op. 86; Harold Shapero's Sonata; Satie's "Trois Morceaux en Forme de Poire"; Stravinsky's "Madrid"; and Busoni's Improvisation on a Bach Chorale. Splendid performances were given to all this varied and novel material.

Marvin Hayes, a young Los Angeles bass-baritone, returned after study and appearances abroad to give a noteworthy recital for the Koldofsky Memorial Scholarship Fund in Hancock Auditorium on Oct. 19. Mr. Hayes's vocal equipment is solid and brilliant, and his interpretation of a demanding program was consistently marked by taste and discreet musicianship. Superb accompaniments were supplied by Gwendolyn Koldofsky.

Other events have been a recital by Jacques Abrams, pianist, to open the American Artists Incorporated series in Wilshire Ebell Theatre, Oct. 13; the Vienna Academy Chorus in Shrine Auditorium, Oct. 19, opening the new Los Angeles Community Concert Association series, with 4,000 subscribers; a recital of Beethoven cello-and-piano music by Joseph Schuster and Lukas Foss, Schoenberg Hall, Oct. 12; the David Blum Chamber Orchestra, with Joy Pottle, pianist, Assistance League Playhouse, Sept. 28; the Ceylon National Dancers in five performances in Royce Hall, Oct. 17-19; "Cavalleria Rusticana" and "Pagliacci", presented by the Los Angeles Civic Grand Opera Association, Wilshire Ebell Theatre, Sept. 19;

Xenia Chasman, pianist, Schoenberg Hall, Sept. 25; the Luisa Triana Spanish dancers, Philharmonic Auditorium, Oct. 4; a Composer's Workshop presenting music of William Grant Still, Westside Jewish Community Center, Oct. 12; Felix de Cola in "Concertainment", Assistance League Playhouse, Sept. 12; and the Grenadier Guards and Mased Pipers and Highland Dancers of the Scots Guards, Pan-Pacific Auditorium, Oct. 4-5.

Annual Congress For String Musicians

An annual Congress of Strings for young musicians of the United States and Canada where scholarship winners will be given an intensive eight-week summer course under the instruction of prominent teachers was announced jointly by Roy Harris and Herman D. Kenin, president of the American Federation of Musicians. The first Congress will be conducted on a university campus to be selected on the basis of central location and facilities. Educators and industry will provide the facilities and the faculty.

Yolanda Mero Irion, Executive Director of the Musicians Emergency Fund, announced the move of the Fund's offices to 745 Fifth Avenue. The headquarters of the organization had been in Steinway Hall.

Two Orff Works Given by San Francisco Opera

By MARJORY M. FISHER

San Francisco.—Just what wonderful fun grand opera can be when the words can be understood by the entire audience was revealed when the San Francisco Opera Company revived Smetana's "The Bartered Bride" in English on Sept. 30. While the subscription audience was a bit cool and some displeased to find the production "unadulterated musical comedy", the two repeat performances played to audiences that were enthusiastic and seemingly enjoyed every bit of it.

No other musical comedy was probably ever sung so superbly by such a cast as that headed by Elisabeth Schwarzkopf, Richard Lewis, and Giorgio Tozzi on this occasion. Ludwig Leopold, who was making his American debut conducting this opera, immediately proved one of the

most valuable of the company's new assets.

The golden voice of Miss Schwarzkopf and her captivating charm made her an ideal Bride. Moreover, her English was nearly as intelligible as was that of the rest of the cast, which was all American. Mr. Lewis was the most boyish of Jeniks, and he sang with finer tonal quality than he had previously revealed here.

As the marriage broker, Mr. Tozzi again displayed his fine artistry as singer and actor, and he and Mr. Lewis literally stopped the show with their duo scene in the Inn. Howard Fried was excellent as the stammering Wenzel, and Katherine Hilgenberg, Eugene Green, Cecilia Ward, Richard Wentworth, Joan Marie Moynagh, and Colin Harvey scored successes in the other roles.

The wife of Paul Hager, stage director, and a former ballerina, Ghita

Hager did the choreography for "The Bartered Bride" and was successful in making the ballet look fine for the first time this season. Mr. Hager in addition to staging the work also assumed the role of the Ringmaster, which was a mistake, since he displayed no acting ability.

Except for a weak circus scene, the production was quite superb, and the colorful costumes and scenery by Waldemar Johansen helped to make it so.

With Jussi Bjoerling as Rodolfo and Giorgio Tozzi as Colline, "La Bohème" was given an excellent performance on Oct. 2. Lisa Della Casa, Eugenia Ratti and the others of the cast of the first performance this season (see MUSICAL AMERICA, October, 1958) were again successful.

The big venture of the season was the American stage premiere of two of Carl Orff's works — "The Wise Maiden" and "Carmina Burana". The latter proved thrilling. The former was static, repetitious, and monotonous, and even such singers as Leontyne Price, as the Maiden; Lawrence Winters, as the King; and Lorenzo Alvaray, as the Peasant, could not make the work seem worth doing. This in no way belittles the excellence of these singers; one could not ask for better.

During the performance I thought for a while that I must be seeing the Old Vic Company playing a few blocks away because the three Shakespearean type clowns (played by Robert Thomas, John Gillaspay, and Richard Wentworth) proved the most interesting characters in the show.

However, "Carmina Burana" was as exciting as "The Wise Maiden" was dull. Having been thrilled by the music when given its American premiere here, in concert form, I wondered how the work might be staged. The original medieval Latin and Ger-

Ceylon Dancers Seen in San Francisco

San Francisco. — The Ceylon National Dancers, a troupe of five men and a girl, were introduced to San Franciscans by Town Hall, in three performances at the Geary Theatre. The company went through its traditional patterns with a frenzied intensity and speed not previously seen in Oriental dance groups. S. V. G. Poala's solo on a double drum was thoroughly virtuosic. But for most Occidentals, the 24 numbers grew monotonous because of repetitiousness of sound and movement. Some fascinating masks and a few colorful costumes brought contrast with the prevailing white worn by the dancers.

Inesita, Spanish dancer, gave a program that had some individuality, at the Contemporary Dancer Center, where the Ceylon Dancers also gave a second series of three performances.

The ninth annual Fol de Rol for the benefit of the San Francisco Op-

era Guild drew a capacity crowd to the Civic Auditorium for what turned out to be a straight concert, followed by the usual dancing until the early morning hours.

Contributing their services were Giorgio Tozzi, Elaine Malbin, Clara Mae Turner, Lisa Della Casa, Sylvia Stahlman, Richard Lewis, Louis Quilico, Leontyne Price, Lawrence Winters, Jussi Bjoerling, Elisabeth Schwarzkopf, and members of the chorus and ballet. James Schwabacher was master of ceremonies, Karl Kritz the conductor. Also participating as an ensemble in the finale were Joan Marie Moynagh, Louise Oldt, Margot Blum, Cecilia Ward, Richard Miller, Robert Thomas, John Gillaspay, and Eugene Green.

Proceeds of the benefit are used for opera matinees for children and sets for new productions.

—Margery M. Fisher

man song texts were used, and the cycle presented in five scenes, with the chorus grouped pictorially around the stage. This ensemble was brought into the action numerous times and with telling effect.

The musical moods and rhythmic impact, together with the stylized movement, medieval costumes and settings, cast a spell of enchantment as the five scenes unfolded—Fortune Rules the World, Springtime, A Tavern, The Court of Love, and Fortune Rules the World Forever.

Frank Guarrera carried the major solo assignments, singing excellently three roles: a Poet, a Drinker in the Tavern scene, and a Burgundian Troubadour in the Court of Love. Elaine Malbin was good to look at as the Burgundian lady, and she sang well.

Tavern Scene Exciting

Margot Blum and Eugene Green made a handsome pair of lovers (visually and aurally); Louise Oldt, Cecilia Ward, and Joan Marie Moynagh were the three charming Coquettes. The Tavern scene was very exciting, with some extraordinary dancing, as well as singing, by Mr. Guarrera and Raymond Manton. Immensely effective masks and costumes, plus the setting—all by Jean-Pierre Ponnelle—also helped to make the scene memorable.

Ballet and chorus had the major tasks in this work, and Ghita Hager's choreography and the chorus trained by Gianni Lazzari won their shares of honors, along with the directors. Also effective in lesser parts were Robert Thomas, Howard Fried, John Gillaspay, Mark Elyn, and Harold Enns.

Holding the whole magnificent ensemble together was the conductor, Leopold Ludwig, who proved an invaluable director for his compatriot's musical scores.

"La Forza del Destino", on Oct. 7, was a triumph for Leonie Rysanek, who was magnificent as Leonora, and for Robert Weede, the Don Carlo. Miss Rysanek's rich voice fairly caressed the Verdi phrases and projected them with emotional impact as well as musical finesse. Her running entrance in the final scene, down a long incline, still left her with ample breath to attack her "Pace, pace mio Dio" magnificently.

Mr. Weede also sang in the grand manner and commanded the stage. He was in better voice than he had been as Rigoletto earlier in the season. And he brought a convincing characterization to the role.

Three Male Singers

Piero Miranda Ferraro's Don Alvaro had some splendid vocal moments, and they came most often when his big voice was not used at full volume. Giuseppe Modesti's good, rugged bass voice and somewhat stern characterization of Padre Guardiano would have been more impressive without memories of Pinza. Richard Wentworth acted well as Fra Melitone.

Cecilia Ward was pretty as Preziosilla, but the spirit she put into her acting did not catch fire. Her voice was sometimes very warm and rich in quality. Katherine Hilgenberg, Virginio Assandri, Mark Elyn, Harold Enns, and Colin Harvey did well in brief roles.

Georges Sebastian's tempos were excessively leisurely during much of the opera and dragged the performance out until close to midnight. The old sets looked very dingy. Enrico Frigerio's stage direction was some-

times good, sometimes unduly static.

An excellent ensemble performance, on Oct. 10, of Puccini's "Gianni Schicchi" led to a performance of Strauss's "Elektra" that was "semi-electrifying", to say the least. It was also exhausting. It did prove beyond doubt that Kurt Herbert Adler had been far more canny in his German importations this season than in the Italian.

The stunning aspects of "Elektra" were the Strauss score as it was interpreted by Leopold Ludwig and the performance in the title role by Christel Goltz. The soprano's voice was clarion in timbre, powerful but not shrill. From her first vehement phrases to her final scene, she was triumphant.

Debut of Arnold Van Mill

Claramae Turner's Klytemnestra also had some highly charged moments through her forceful characterization. Lisa Della Casa was an ideal foil for Elektra, as the gentle Chrysothemis. When Arnold Van Mill made his first appearance as Orestes, his Wagnerian stance was in sharp contrast to the excessively gesticulating choreographic movement and poses of the other characters. This new bass showed a most impressive voice and heroic figure. In his brief scene as Aegisthus, Sebastian Feiersinger also made a good impression.

The performance of "Gianni Schicchi" came near to being one of the best heard here, because of the excellence of the ensembles as well as the individual characterizations. For that, one can thank both the stage director, Enrico Frigerio, and the conductor, Glauco Curiel—both of whom took well-earned curtain calls with the cast.

The title role was an excellent vehicle for Giuseppe Taddei, and he gave a delightful performance. Sylvia Stahlman did her most beautiful singing here as Lauretta, and Richard Miller was adequate as Rinuccio.

Among the numerous relatives, Lorenzo Alvary's Simone was an excellent characterization. Katherine Hilgenberg was outstandingly good in both operas. And Joan Marie Moynagh, Virginio Assandri, Richard Wentworth, John Gillaspay, Cecilia Ward, Eugene Green, Mark Elyn, Colin Harvey, and Harold Enns also added merit to the performance.

Leontyne Price as Leonora

The repeat performance of "Il Trovatore", on Oct. 11, showed Leontyne Price very much more at ease in the role of Leonora than previously, and Georges Sebastian conducted at a better pace than previously. The cast changes brought Piero Miranda Ferraro, as Manrico, who looked as if he could be the brother of Louis Quilico, as the Count di Luna! He sang well.

Irene Dalis was the new Azucena, and a credible one. Her voice proved rich in quality, and she used it with intelligence and skill.

Frances Groves took over the role of Inez in a competent manner. Otherwise the cast was as before. Impressive was Enrico Frigerio's staging of the ensemble scene in the convent cloister.

The most richly endowed voices heard this year in any one opera made the revival of "Tannhäuser" on Oct. 14 outstanding. No little of the performances grandeur emanated from the orchestra pit, where Leopold Ludwig built the opera from a rather slow start to a sweeping conclusion.

Sebastian Feiersinger was one of the quartet of singers who justified

the opera's reentry into the repertory. This welcome newcomer is everything that a Wagnerian tenor should be. His voice was of magnificent, resonant timbre and seemed unlimited in range and power. He made a handsome appearance and was probably the finest Tannhäuser yet to be heard and seen on our opera-house stage.

Arnold Van Mill was no less excellent as the Langrave. His rich, deep bass resounded with impressive beauty. It was not surprising that Leonie Rysanek should triumph as Elisabeth. Her warm, opulent voice and physical beauty made her something more than a traditional Wagnerian heroine. Add to her vocal beauty her histrionic gifts, and one had a genuinely moving portrayal.



Elaine Malbin is seen in the San Francisco Opera's production of "Carmina Burana"

Though the sound of Lawrence Winters' voice indicated that he had a slight cold, his singing was definitely impressive as Wolfram. His sonorous voice held its own with his illustrious associates and he was, of course, a fine actor. His fellow Knights were Richard Miller (who far excelled his previous efforts), Mark Elyn, Howard Fried, and Harold Enns. Their ensemble work was effective.

Grace Hoffman proved very competent as Venus, though her voice lacked the desired sensuous quality. Sylvia Stahlman was a sweet-voiced Shepherd. And the chorus was excellent. But the Venusberg ballet was sad, Ghita Hager's choreography was more suited to a Broadway show, more athletic than seductive.



"The Wise Maiden" at San Francisco, with Lawrence Winters and Leontyne Price

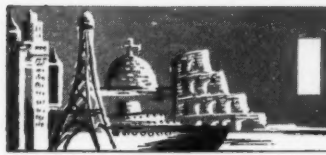
Below: From "The Bartered Bride" at San Francisco, left to right: Cecilia Ward, Eugene Green, Giorgio Tozzi, Katherine Hilgenberg, Richard Wentworth. Seated: Elisabeth Schwarzkopf



Photos by Bill Cogan

Below: Robert Weede (center) celebrates his return to the operatic stage after three years. Following a performance of "Rigoletto" with the San Francisco Opera, in which he sang the title role, he is greeted by (from the left) Lorenzo Alvary, Gianni Raimondi, Leyla Gencer, and Kurt Herbert Adler





International Report

Stravinsky Conducts Premiere Of Threni at Venice Festival

By CHRISTINA THORESBY

Venice.—For the third time during the present decade, the Venice International Festival of Contemporary Music has presented the premiere of a new work by Igor Stravinsky. In turn, each of these works—the opera "The Rake's Progress", the much discussed "Canticum sacrum", and now "Threni"—has marked an important period in the composer's development. Two years ago, the central sections of the "Canticum sacrum" revealed Stravinsky's preoccupation with serial techniques. The new "Threni"—id est Lamentationes Jeremiae Prophetiae, which lasts for 38 minutes, is entirely dodecaphonic.

Written for soprano, contralto, first and second tenor, first and second bass, choirs and orchestra, "Threni" is an impressive work that in time may well be considered among his greatest masterpieces. The impression left after hearing Stravinsky himself conduct the final morning rehearsal and evening performance, on Sept. 23, in the magnificent Tintoretto-painted assembly room of the Scuola di San Rocco has been deep and lasting.

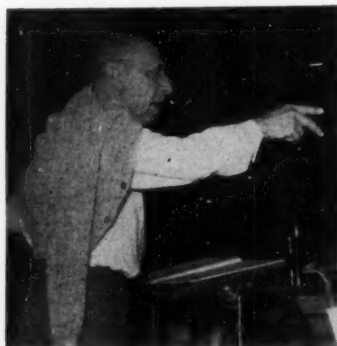
The singing of the difficult counterpoint was beautifully executed by Ursula Zollenkopf (soprano), Jeanne Deroubaix (contralto), Hugues Cuenod and Richard Robinson (tenors), Charles Scharbach and Robert Oliver (basses), and the choirs of the Hamburg Norddeutscher Rundfunk, with the orchestra of that organization for which "Threni" was written. Stravinsky conducted the premiere in memory of Alessandro Piovesan, the young and energetic Venetian director of the festival who died earlier this year, and who had been responsible for arranging the three big Stravinsky premieres in Venice.

Text from Vulgate

Stravinsky selected his own text for "Threni" from the Vulgate, using extracts from the first, third and fifth "Lamentations of the Prophet Jeremiah" and retaining the Hebrew letters that figure at the beginning of each verse of this old Latin translations from the Hebrew. The juxtaposition with the Latin verse of these Hebrew letters (such as Aleph, Beth, Caph, Res(h), Thau, etc.), sung sometimes by the soloists, more often by the chorus, is among the most striking features of "Threni". Stravinsky also uses with great effect some passages of sotto voce speech-song for the chorus to contrast with the singing of the soloist or soloists.

Symmetry of design again plays an important role (as it did in the "Canticum sacrum") and in "Threni" there are hidden references to numbers in relation to the Hebrew characters. Although the orchestra is a large one, only two or three instruments play individually in counterpoint at any given moment, and not once does Stravinsky employ an orchestral tutti.

One passage that struck me as particularly beautiful was the first part



Igor Stravinsky conducts "Threni" at the final rehearsal of the new work

of the second section, where the four male soloists sing in canon with the chorus intercepting with the Hebrew letters at the beginning of each verse. In the final section, in which the Hebrew letters have been dropped, the soloists and chorus resolve on a note of unison. Here the genius of Stravinsky avoids what would have been an effective but all too easy end, for he dissolves the mass note of unison which is briefly held by the first tenor, and then adds his signature with a short cadence of notes in the orchestra, bringing the work to a wonderfully balanced close.

Stravinsky also conducted at the Scuola di San Rocco concert his Symphonies of Wind Instruments, transcription of Bach's Variations on "Vom Himmel hoch", and "In Memoriam Dylan Thomas". The last was interpreted with great beauty by Richard Robinson, American tenor.

"Oedipus Rex" Heard

A few days previously, Stravinsky had also conducted another concert of his works in the lovely Teatro la Fenice, where he was widely acclaimed for splendid performances of his "Oedipus Rex" and "Le Sacre du Printemps". The soloists in "Oedipus" were Mr. Robinson (Oedipus), Magda Laszlo, Xavier Depraz, Robert Oliver, and Hugues Cuenod. It is always fascinating to hear Stravinsky conduct his own work, and the unhurried rhythmical precision and essential lyricism of the "Sacre" were specially revealing and earned the composer an ovation.

The Round Table Congress at the Cini Foundation on the Isola di San Giorgio, discussing the contemporary composer in relation to "Tradition or Renewal" produced some most interesting discussions: a very lively one being stimulated by Virgil Thomson's gloomy but humorous picture of the powerful business monopolies and state-propaganda machines that are increasingly submerging the creative artist.

Unfortunately, the works selected for the concert of the very able and brilliant young Polish conductor

Stanislav Skrovaczewski, with the Fenice Theatre Orchestra, proved with one exception to be capable but academic and unadventurous. Karl Amadeus Hartmann's hardy Concerto for Viola, Brass, Percussion and Piano Obligato came as refreshingly dissonant and experimental fare after much tame consonance.

The Pro Arte Quartet, heard on the Isola di San Giorgio, included Aaron Copland's effective Piano Quartet in their program.

The festival ended on Sept. 27 with an extremely interesting and important concert organized by the Italian Radio-Television to mark the tenth anniversary of the Premio Italia, an important Italian music prize. Premieres were presented of works by no less than five of Italy's leading and most representative composers—Malipiero, Pettrassi, Dallapiccola, Ghedini, and Pizzetti.

At 76, Malipiero remains the youngest in spirit of the oldest generation of composers in Italy today. His Fifth Piano Concerto, beautifully interpreted by Gino Gorini and closely related to the style of the recent "Dialogo", is a delightful and masterly work.

Dallapiccola Work

Luigi Dallapiccola's "Concerto per la notte di Natale dell'anno 1956" ("Concerto for the Night of Christmas") is written in four sections in the composer's individual sensitive 12-tone style. Two of the sections are extracts from Jacopone da Todi for soprano and were magnificently handled by Magda Laszlo. This is a strangely moving work, fusing the physical and spiritual love of the Virgin Mary for her Child.

Petrassi's String Quartet, written in one long extended and subdivided movement, is an extremely interesting, atonal, non-serial, and difficult work, well-nigh impossible to assimilate in one hearing. The work was extremely well interpreted by the Parrenin Quartet from Paris.

Ghedini's Flute Concerto, brilliantly executed by Severino Gazzolloni, proved to be conservative and lacking in true invention, but it certainly provides a fine vehicle for a virtuoso flautist. Pizzetti's "Vanitas Vanitatum" for soprano and bass (Gianna Maritati and Raffaello Arie), male

choir and orchestra, brought the concert to a close. This impressive work by Italy's senior composer, though conventional in character, is handled with dignity and invention. The orchestra was magnificently conducted throughout by Mario Rossi.

The opening concert of the Venice Festival, on Sept. 11, is always a profile of some well-known present-day composer. This year the choice fell on Pizzetti. The concert included three works: the Prelude to "Fedra", his first opera, which was given at La Scala in 1915; the Intermezzo from "Assassinio nella Cattedrale"; and "Ifigenia", a one-act radio opera awarded the Premio Italia in 1950. The concert was warmly received by the public. Rosanna Carteri, Fiorenza Cossotti, Nicola Rossi-Lemeni, and Ottorino Begali were the soloists with the Fenice Orchestra, conducted by Nino Sanzognò.

Recital by Davy

Gloria Davy, who gave a recital at the Cini Foundation, is very popular in Italy and received a big ovation as she walked to the platform. The young American soprano presented a program representing 20th-century trends in vocal writing: Poulenc's "Calligrammes", Castelnuovo-Tedesco's "Stelle Cadenti", Dallapiccola's Machado cycle, and Samuel Barber's "Hermit Songs". In the last, which made a considerable impression on the Venetian public, Miss Davy showed her intense capacity for communication and her lovely top register with its soft, flute-like quality. Piero Ferraris was the accompanist.

For three evenings, Vittorio Podrecca's enchanting marionettes filled the Fenice with the busy click of their wooden joints. Works they presented included Satie's "Geneviève de Brabant", Prokofiev's "Peter and the Wolf", Ravel's "Mother Goose", and Debussy's "La boîte à joujoux".

The powerful and disciplined forces of the Hamburg orchestra under Hans Schmidt-Isserstedt, provided strong illustrative evidence of the abiding presence and motive power of polyphony in European music, from Gabrieli to Bartok and from Pachelbel to Bach, Berg and Hindemith. —Cynthia Jolly

Berlin Festival Enhanced By Variety of Programs

By H. H. STUCKENSCHMIDT

Berlin.—Berlin's Festival Weeks present no star parades and no competitions for the world championship of perfection. Their reputation is based on the fact that they bring the new and seldom heard, and they remind us that this city, between 1910 and 1933, was a meeting place for the creative spirit, especially in the realms of music.

Yet, even this year, there was no lack of brilliant interpretations. Herbert von Karajan's opening concert with the Berlin Philharmonic, with Glenn Gould as soloist, opening with Wolfgang Fortner's "Impromptus", and

the Bartok program of the Radio Orchestra, under Ferenc Fricsay, were veritable festivals of sound. Of the more conservative programs I heard the outstanding ones were of Wolf's "Italienisches Liederbuch", sung by Irmgard Seefried and Dietrich Fischer-Dieskau, and an exquisite concert by Peter Pears and the lutenist Julian Bream. The latter took place in the Eichengalerie at the Charlottenburg Castle; at the same place one also heard Ralph Kirkpatrick play the harpsichord, an evening of new Japanese chamber music, and Ernst Krenek as conductor and pianist.

Krenek's program encompassed a span of 20 years, ending with "Ses-

tina", for soprano and chamber ensemble, which was composed last year. A strange piece, it is entirely based on combinations and numerical relationships between word and tone. Its theme, in Krenek's words, is "the paradox of ultimate necessity, which causes the unpredictable incident". That this, like the serial order of duration, dynamic graduations, and other "parameters", is still apprehendable by the human ear must be strongly doubted. The question remains whether the final result still communicates music. In the case of Krenek this has to be answered with a yes. His writing, developed in Schoenberg's *expressivo*, lives in the bitter sweetness of "Sestina" as well as in the Schreker-like harp concerto which opened the program.

I found the most convincing forms in the five Kafka Songs of 1937, little, transparent structures of concise expressivity. Helga Pilarczyk interpreted the songs as well as the solo part in "Sestina" with technical competence, if not absolute brilliance of tone.

Scherchen Conducts

In a Philharmonic concert, Hermann Scherchen presented a somewhat incongruous, but highly instructive program of various directions in modern music. It included Chavez's Toccata for six percussionists, Hindemith's Chamber Music Op. 24, and Stravinsky's "Symphony of Psalms" (excellently sung by the St. Hedwigs, Church Choir). The oldest piece on the program emerged as the freshest: Schoenberg's "Glueckliche Hand", which astounds us in its style of spiritual compression. Scherchen led the performances of all four works with dedication.

He was also the leader (and largely the initiator) of an evening featuring four premieres of short operas. Performed by singers and musicians of the Staetische Oper, and sponsored by the Academy of the Arts, they were given at the Ernst Reuter Haus, which has a rather primitive stage. The best of the four works was Humphrey Searle's "Tagebuch eines Irren" ("Diary of a Lunatic"). Five scenes, excellently handled by the stage director Wolf Voelker, dealt with Gogol's terrifying theme. Searle, the English Webern-prophet furnished them with a dramatically piercing, climactic, and very expressive musical language. Theo Altmeyer was excellent in the leading tenor part, and the work was enthusiastically acclaimed.

Fortner's "Corinna"

Wolfgang Fortner's first try in the buffa field uses a galant, sceptical comedy subject by Gerard de Nerval. With trills, roulades, coloratura, and funny ensemble numbers, the composer tries to follow Italian models, but the humor appears musically a bit forced. The main role of this work, entitled "Corinna", emerges as a sort of 12-tone Zerbinetta. Herta Schmidt, the find of the evening, sang it with shining technique.

After a satire by Wolf Dietrich Schnurre, "Anaximander's Ende", for which Werner Thierichen wrote fresh, tonal *Gebrauchsmusik*, the evening ended with "Fiesta" by Darius Milhaud. The score to this tragedy of the murder of a ship-wrecked person is rooted in Latin-American folklore. Milhaud gave it a charming polytonal orchestration, and some bright cantilena passages, but the production itself missed the spirit of the plot. The applause for singers and composers—Fortner, Searle, and Thierichen were present—was impressive.

Frank Wedekind's "Lulu" was represented in two versions. Alban Berg's opera was given in the famous production of Guenther Rennert and the Hamburg State Opera. Tatjana Gsovsky transformed the subject into a dance production, based on music by Giselher Klebe. This led to interesting perspectives. Klebe's score is 23 years younger than Berg's and Klebe, himself in his thirties, belongs to the more sober generation of World War II. For him Lulu is not an experience, but an artistic motive. He writes music which uses all forms of our days, from 12-tone construction to *musique concrète*. His fantasy produces ludicrous, ghostly, and—in its glissando mixtures—highly confusing sounds through the medium of a chamber orchestra.

It is one of the best ballet scores, and the 40 minutes of its duration are constantly arresting. Judith Dornys, a Hungarian from Paris, danced the title part with captivating technical ease. Other interpreters of Gsovsky's erotic-choreographic inspiration included Tana Herzberg, Gert Reinholm, and Erwin Bredow. Ernst Maerzendorfer conducted, and Stanislaw Lepri designed the decors and costumes.

The guest appearance of Antonio

and his company, eagerly awaited by the local balletomanes, was a disappointment. Although the troupe featured good dancers, it was choreographically provincial. The highlight of the evening was a gypsy love scene between Antonio and Carmen Rojas, a Seguriya of wonderful gestural plasticity. Musically, the performances were disappointing too; neither Ernesto Halffter (a pupil of Manuel de Falla) in his "Fantasia Galaica", nor Pablo Sorozabal in his adaptations of Spanish classics, succeeded in bringing a new note into the species of dance music.

Opera Schedule

The schedule of the Staetische Oper ranged from "Koenig Hirsch" to "Parsifal", from "Meistersinger" to Britten's "Lucretia", from "Cosi" to "Carmen", from "Boris" to "Elektra". There was no premiere of a modern work, but a revival of Cherubini's "Medea". Generally I am sceptical of operatic exhumations, but in this case it was worth the effort. One forgets too easily that Cherubini was an estimable contemporary of Beethoven, a theater man of great style, and a composer of commendable skill.

Vittorio Gui conducted with pre-

cision and verve; Inge Borkh, the star of the performance, displayed her vocal and histrionic capabilities to best advantage; and Stina-Britta Maelaner, a young Swedish singer with a fabulous coloratura, was ideally cast as Kreusa. Ludwig Suthaus, however, was not quite the right man for the part of Jason.

Staging and designs were in the hands of Carl Ebert and Wilhelm Reinking. The production suffered from artificial symmetries, unimaginative designs, and ineffective costumes.

Hindemith Concert

Other events completing the program of the festival weeks included a Hindemith concert led by the composer, with Gloria Davy as soloist; Weill's "Threepenny Opera" at the Schlossparktheater, a recital by Elisabeth Steiner, contralto, and Rolf Kuhnert, piano; and several chamber music programs.

Every evening, performances were given in eight theatres and five concert halls. Guests and experts came from all corners of the world; they came with great curiosity, and many discovered their love for this bipartite, pulsating metropolis. Which, after all, belongs to the nature of such festivals.

Stockholm Has Lively Concert, Opera Season

By INGRID SANDBERG

Stockholm. — Fausto Cleva, who was engaged for two months of guest appearances at the Stockholm Opera this fall, made a fine impression with "Turandot" at his first meeting with the Swedish audience and critics on Aug. 28. Though he may have misjudged the acoustics of the hall at the first performance, the second one proved Mr. Cleva to be a master of delicate nuances, and the opera sounded fresh and full of life. Birgit Nilsson was outstanding in the title role, Luigi Carrara brilliant as Calaf, and Eva Prytz touching as Liù.

Mr. Cleva's greatest achievement was the revival on Sept. 25 of Donizetti's "Lucia di Lammermoor", which had not been heard here since 1913. His secure direction contributed to the rather startling success for the several young singers.

Leads in "Lucia"

Margareta Hallin, as Lucia, had difficulties with the lyric passages in the first acts, but she delivered the Mad Scene with true mastery and phenomenal coloratura. As Edgardo, Uno Stjernqvist acted with fervent intensity, and his beautiful and excellently trained voice has grown amazingly.

Hugo Hasslo sang Enrico with brightness of voice. Completing the cast were Erik Saeden, as Raimondo; Judith Garellick, as Alisa; Lars Billengren, as Arturo; and Olle Sivall, as Normanno. Bengt Peterson carefully staged the work, and the setting and becoming costumes were by Per Falk.

Successful "Il Trovatore"

"Il Trovatore", "La Traviata", and "Rigoletto" were also conducted by Mr. Cleva. "Il Trovatore" was given a particularly grand performance, with Aase Nordmo-Loeberg, as Leonora, and Luigi Carrara, as Manrico.

Two jubilees will be celebrated this season by the Stockholm Opera. For the centennial of Puccini's birth a revival of "Manon Lescaut" is planned in December with Nils Greivillius as guest conductor, and on April 14 the bicentennial of Handel's



Enar Merkel Rydberg

Margareta Hallin, as Lucia at the Stockholm Opera

death will be commemorated by a production of "Alcina", with Lars af Malmberg as conductor.

The Drottningholm Theatre season this summer was more successful, and longer, than ever before. The performances went on into the middle of September. Auletta-Pergolesi's "Il Maestro di Musica" was repeated with a new and charming Lauretta, Karin Langebo; and Alessandro Scarlatti's "Il trionfo dell'onore" turned out to be a hit, with Edith Oldrup-Björling, Uno Stjernqvist, Karin Langebo, Arne Tyrén, Arne Ohlson, and Ingrid Eksell alternating with Eva Senning among the excellent soloists. Holger Boland was the stage director, and Bertil Bokstedt the conductor of both operas.

Britten Opera Heard

At the end of September Britten's "The Rape of Lucretia" was moved from Drottningholm to the Blanche Teatern, with new stage settings and costumes by Birger Bergling, and with new artists in several parts. Margareta Bergström sang Lucretia with a convincing cool purity; and a young soprano with a lovely voice, Birgit Nordin, made her debut as Lucia. Erik Saeden, as Junius; Sven-Erik Vikström, as the Male Chorus; and Judith Garellick, as Bianca, were all new and satisfying in their parts.

Folke Nilsson was a firm conductor.

News on the chamber-opera scene this year will be the world premiere of a Swedish opera, "The Feast", by Sven-Erik Bäck. Also planned for performance are "Ile" by the American composer Beatrice Laufer after Eugene O'Neill's play; "The Good Soldier Schweik" by Robert Kurka; and Rossini's "La cambiale di Matrimonio".

Nicolai Gedda had a remarkable success at his recital in July. His beautiful voice has grown into maturity, and the program was distinguished by his cultured and intelligent singing.

High points among the public concerts by the radio orchestra were those with Jussi Björling (July 18) and Zino Francescatti (Sept. 21) as soloists. Other soloists in these concerts this fall will include Artur Rubinsteins, pianist; Wolfgang Schneiderhan, violinist; Leon Spierer, the new violinist of the Stockholm Philharmonic; and Glenn Gould, Canadian pianist.

Fournier Soloist

The Stockholm Philharmonic gave its first performance of the season, on Sept. 17, with Pierre Fournier as soloist in Haydn's Cello Concerto and with Paul Kletzki conducting. In the second concert that Mr. Kletzki conducted Irene Mannheimer, Swedish pianist, was soloist in Mozart's Concerto No. 19, in F major. Mr. Kletzki's final program consisted of Beethoven's Ninth Symphony, with Eva Prytz, Barbro Ericsson, Gösta Bäckelin, and Sigurd Björling, as the competent soloists.

This fall, 200 years will have passed since Johan Helmich Roman, "the father of the Swedish music", died. Accordingly, the Musical Historical Museum on Sept. 28 initiated its series of concerts with a whole Roman evening in the gorgeous baroque hall of the Historical Museum. Ingmar Bengtsson gave a lecture on Roman's significance and chamber music and songs were performed.

Elisabeth and Erik Saeden ren-

International Report

Stockholm

(Continued from page 9)

dered the songs in a pleasant way, and Gert Crafoord played with musical security an Assaggio for solo violin. In a flute sonata Gunnar Malmgren (flute traversière) was the soloist with Mona Nordin, violin; Jan Crafoord, gamba; and Lars Edlund, cembalo and organ, as other participants. Coming concerts of the series this fall will take us still further back in time, to the music of the 15th and 16th centuries.

Stockholm Opera For Edinburgh Festival

Stockholm.—Agreements have been settled between the Stockholm Opera and the Edinburgh Festival for August and September 1959. The Stockholm Opera is going to perform five operas at 18 performances, including "Aniara" by Karl-Birger Blomdahl. The libretto based on a cycle of poems by Harry Martinson depicts the atomic age. The leading female part is written for a ballerina, and Mariane Orlando's name is mentioned in connection with it. The world premiere will take place during the Stockholm Festival in June 1959. Other works being performed in Edinburgh are "Die Walküre", "Wozzeck", "Rigoletto", and as fifth program, "Lucia di Lammermoor" or "Il Trovatore." Sixten Ehrling and Fausto Clewa will conduct, Göran Gentele and Bengt Peterson will be the stage directors. Soloists will include Birgit Nilsson, Aase Nordmo-Löfberg, Elisabeth Söderström, Kerstin Meyer, Margareta Hallin, Kjerstin Dellert, Jussi Björling, Nicolai Gedda, Sigurd Björling, Erik Saedén, and the General Manager of the Stockholm Opera, Set Svanholm. Orchestra, chorus, ballet and technical staff as well as stage settings and costumes will be brought over. It will be the biggest guest appearance the Royal Opera ever has made abroad. —I. S.

Como Season Offers Opera and Jazz

Como, Italy.—The fourth Music Festival to be presented by Giulio Paternieri, director of the Teatro di Villa Olmo on Lake Como, opened with a concert in which 17 of Italy's best-known opera stars sang a program of jazz and popular songs. Participants of the program, which was broadcast by Eurotelevision, included Giulietta Simionato, Anna Moffo, Belen Amparan, Elda Ribetti, Gino Becchi, Giuseppe Campora, Mario Petri, Nicola Rossi-Lemeni, and Giuseppe Valdengo. The general feeling was that these artists should limit their activity to opera, although all of the singers were greatly admired for their courage and willingness to appear free of charge in this program sponsored by the local charity fund. The only artists who really succeeded in presenting their numbers in authentic style were Anna Moffo, Mario Petri, and Gino Becchi.

Back in the beautiful roccoco theatre inside the Villa Olmo, the festival returned to its usual repertory of pre 19th century and contemporary chamber operas, given by the "Commedianti in Musica". The principal offering was a series of performances of "Dido and Aeneas" by Purcell.

They were extremely well received by public and press. The singers included Gloria Davy as Dido, Cynthia Jolly as Belinda, Edward de Falce as Aeneas, and Ann Reynolds, Romana Pearson, and Morag Durie as the Witches. The production was staged by Riccardo Bacchelli and Filippo Crivelli, and the colorful sets and costumes were designed by Tina Sestini Palli. Luciano Novaro was the choreographer, and Ennio Cerelli the conductor.

The season closed with three beautifully presented one-act operas:

Teatro Colon Celebrates Golden Anniversary

By ENZO VALENTI FERRO

Buenos Aires.—The musical season in Buenos Aires, which began in April and will continue till the end of this month, has been particularly remarkable for the amount and quality of music presented.

The Colon Theatre, most important opera house in Latin America, celebrates this year its 50th anniversary. [In an article to appear in a later issue, I shall deal with the brilliant history of this theatre.] Its 1958 season, which has proved most successful, opened with Puccini's "Turandot". Inge Borkh's interpretation of the title role was not wholly perfect. She has a full soprano voice, and she acted very well, but lack of tonal volume handicapped her. The excellent Italian tenor Flaviano Labo met with immediate success in the role of Calaf. Irma González, Mexican soprano, made a great Liù. Giuseppe Modesti gave a very good personification of Timur. Ferruccio Calusio proved himself an excellent conductor, as usual.

Stella as Cio-Cio-San

In "Madama Butterfly", conducted not very efficiently by Franco Ghione, Antonietta Stella made an admirable Cio-Cio-San. Comparable performances were Mr. Labo's Pinkerton and Giuseppe Taddei's Sharpless.

"Aida" was also conducted by Mr. Ghione, whose arbitrary tempos and tendency towards certain effects, were unfortunate. The orchestra, too, sounded unpolished. As Aida, Miss Stella was outstanding, and Mr. Labo achieved new success as Radames. Mr. Taddei was the Amonasro and Mr. Modesti the Ramfis. As Amneris, Nell Rankin, American mezzo-soprano, revealed an excellent voice, especially in the higher registers, and she was at her best in the third act. Victor De Narke, of Argentina, was the King.

The revival of Verdi's "Otello" proved to be a truly outstanding event. It was conducted by Sir Thomas Beecham, in his first appearance in this city. Although he reportedly had not led the opera for 20 years, Sir Thomas brought to it such authority and ease that he gave the impression of having devoted his life to the work. His version was magnificent, and the orchestra responded accordingly.

Ramon Vinay sang the part of Otello here for the first time. Although his voice showed signs of fatigue, his performance met unprecedented success; he was indeed a noble dramatic singer. Mr. Taddei's Iago was also excellent. Antonietta Stella, whose voice sounded tired after so

"L'Impresario delle Canarie" by Padre G. B. Martini, "Un Intervento Notturmo" by Giulio Viozzi, and "Il Te delle Tre" by Gino Negri. Mr. Crivelli staged the three works with skill and humor. —Peter Dragadze

Bayreuth Announces Preliminary Plans

Bayreuth.—Preliminary plans have been announced for the 1959 Bayreuth Festival which will take place from July 23 to Aug. 25. For the first time since World War II it will not include the operas of the "Ring" cycle. The Festival will open with a new production of "The Flying Dutchman" by Wieland Wagner, with George London. Other presentations

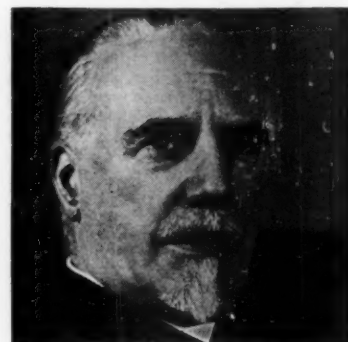
will include "Lohengrin", "Meistersinger", "Parsifal", and "Tristan and Isolde".

Toronto Series Begins At Massey Hall

Toronto.—The International Artist season at Massey Hall opened on Oct. 22 with a recital by Vladimir Ashkenazy, pianist. Other artists and attractions will include Carlos Montoya, guitar; an "Italian Opera Night", featuring Eleanor Steber, Eugenio Fernandi, and the Toronto Symphony under Walter Susskind; the Vienna Boys Choir; the Stuttgart Chamber Orchestra, under Karl Muenchinger; Renata Tebaldi; Isaac Stern; and Andres Segovia.

many performances of "Aida" and "Butterfly", did not seem like an ideal Desdemona, although the last-act arias were effectively sung.

Donizetti's delightful "Don Pasquale" had Fernando Corena in the title role. He did not make the Buenos Aires public forget the unique Salvatore Baccaloni, but he impressed it with his remarkable talents as actor and singer and by his unusual musicality. His colleagues were three Ar-



Sir Thomas Beecham, who made his first appearances in Buenos Aires at the Colon Theatre

gentine singers: Nilda Hofmann, soprano; Renato Sassola, tenor; and Angel Matiello, baritone — enthusiastic if not always brilliant performers. Ferruccio Calusio conducted with his customary competence.

A revival of "Carmen" was conducted by Sir Thomas without much firmness. Jean Madeira's conception of the title role was obviously thoroughly studied; her performance was full of vitality, and she is magnificently gifted. Piero Miranda Ferraro performed correctly but without brilliance as Don José. Giuseppe Taddei, as Escamillo, and Cesy Brogini, as Micaëla, were uninteresting.

Sir Thomas' conducting of "Samson and Delilah" was excellent, and the last-act Bacchanale proved extraordinary. Mr. Vinay's Samson was imposing. Blanche Thebom, a figure of statuesque beauty as Delilah, attained exquisite moments in her singing and acting. Mr. Modesti displayed great dignity as the Old Hebrew. Neither Mr. Taddei, as the High Priest, nor Mr. Corena, as Abimelech, were convincing.

"La Zaperata Prodigiosa", by the Argentine composer and conductor Juan José Castro, was presented next. It had had its premiere 11 years earlier in Montevideo. In using the famous work of Federico Garcia Lorca, Castro has shown admirable sensibility in grasping the Spanish

temperament. He has faithfully respected the poet's text and certain Spanish folk music that Garcia Lorca himself included in theatrical performances. The orchestral writing is finished and precise. The opera practically avoids actual singing. Lyric expression is reflected in brief recitative; the composer sometimes resorts to psalmic recital or narrative. Melody seldom flows generously, which brought the opera its greatest criticism, in spite of the fact that it is poetic and often quite stirring. Pilar Lorengar, an excellent Spanish soprano, and Manuel Ausensi, a Spanish baritone new here, took the main roles. The composer conducted the performance excellently.

In "The Magic Flute", Sir Thomas attained moments of unexcelled beauty, although as a whole the performance did not come up to expectations, because of his seemingly capricious choice of tempos and marked tendency to accelerate movements. Tamino and Pamina were sung by Anton Dermota, an excellent Mozartian tenor very popular in Buenos Aires, and Miss Lorengar, who sang very well, if with a rather inflexible voice. Rita Streich, in her Buenos Aires debut, was the Queen of the Night. Her voice had great beauty and color, but it was somewhat lost in the immense Colon Theatre. In matters of musicianship and style she was greatly gifted. Arnold Van Mill, young Dutch bass, made a remarkable Sarastro, with his rich voice. Walter Berry was an unforgettable Papageno; Olga Chelavine, an excellent Papagena; Paul Schoeffler, the Orator.

Rehearsals Interrupted by Death

Sir Thomas conducted the opera despite the death of his wife a few days before. He was obliged to interrupt rehearsals, but he agreed to continue his engagement at the Colon. The audience appreciated his splendid attitude and clearly expressed its great affection for him.

Gré Brouwenstijn's remarkable Leonore contributed largely to the great success of "Fidelio". Her excellent colleagues were Hans Hopf (Florestan), Olga Chelavine, Paul Schoeffler, Arnold Van Mill, Murray Dickie, and Angel Matiello. Sir Thomas conducted.

As this is being written, Menotti's "The Consul", Wagner's "Die Meistersinger" and Berg's "Wozzeck" remain to be performed. Ferdinand Leitner will conduct the two German operas. In "Meistersinger" will be Miss Brouwenstijn, Mr. Hopf, Mr. Schoeffler, and Karl Doench. In "Wozzeck" will be Walter Berry, in the title role, and Maria Kimas.

Personalities

Marian Anderson, who is currently serving as an American Delegate to the General Assembly of the United Nations, received an Honorary Doctorate of Music from Oberlin College on Oct. 18 at the convocation in honor of the college's 125 anniversary. This honorary degree will bring to 16 the number of such awards granted to the contralto. Miss Anderson was also named Woman of the Year on Oct. 7 by the New York branch of the American Association of University Women. Another honor came to Miss Anderson on Oct. 8, when she was cited by the Distinguished Daughters of Pennsylvania for her achievements in international understanding.



Photo Marc

Queen Elisabeth of Belgium was one of the first people backstage at the American Pavilion in Brussels to congratulate **Leon Fleisher** after his recital there on Aug. 17. The two have been friends ever since Mr. Fleisher won the first prize at the 1952 Belgian contest sponsored by the Queen.

Jesus Maria Sanromá began his annual North American tour in late October. Prior to flying here he was scheduled to play a special concert in Puerto Rico for the United States State Department on Oct. 16. He will be soloist with the new Symphony of Puerto Rico on Nov. 14, 15, and 17.

Aldo Parisot will divide his time this season between concert performances and teaching. He is professor of cello at the Yale School of Music. He will be on his second extensive tour of Europe in January and February and will also make a number of appearances in this country.

Gina Bachauer, who toured South Africa this past summer, is currently making appearances in the United States, including engagements with the Buffalo, Denver, and Toledo symphonies, and she will give four performances of the Brahms Second Piano Concerto with the New York Philharmonic, under Sir John Barbirolli, later in the season.

Frank Guarrera returns to the San Francisco Opera for seven appearances. He will sing the role of Figaro in "The Barber of Seville" in Philadelphia on Nov. 7 before beginning his tenth season with the Metropolitan Opera.

Berl Senofsky was recently engaged for a second London orchestral performance with the Royal Philharmonic

at Festival Hall, on Nov. 18, when he will also be presented to the Duke of Edinburgh during intermission. The young American violinist will also play with orchestra in Lisbon on Dec. 6 before returning to the United States. He will make his debut with the New York Philharmonic in January, playing the Brahms Violin Concerto, and also will be heard with the orchestras of Denver, Houston, Atlanta, and Austin in addition to a series of recitals.

Anton Kuerti, pianist and winner of the 1957 Leventritt Award, will make over 40 appearances this season. His orchestra engagements include performing with the Pittsburgh Symphony, under William Steinberg, the CBC Symphony in Toronto, among others. He will make his New York recital debut on March 25 on the Young Artists Series at the Metropolitan Museum of Art.

Robert Brink, violinist, is presently on a tour of Europe that includes engagements in France, England, Germany, Italy, Holland, and Denmark.



Walter Carringer (right) and **Gerald Moore** pose by the Prince Albert statue in front of Albert Hall. Mr. Carringer gave a recital in London's Wigmore Hall on Oct. 11.

Henri Noel, baritone, will appear for his third season with the Chicago Lyric Opera.

Two musicians and their families vacation this summer at Wilson Point, Conn., aboard the boat "Madama Butterfly", property of Mr. and Mrs. (Lucia Albanese) Joseph Gimma. At the left is Miss Albanese and their son Peppino. Robert Merrill and his children are in the center. Mrs. Merrill is at right.



Reginald Stewart left on Oct. 13 for a five-month tour of Europe during which he will fulfill engagements as conductor and pianist. He will appear with the Orchestre de la Suisse Romande in Geneva, the BBC Orchestra in Glasgow, the North Holland orchestra, and others during the period from November until March.

Robert Rudie, violinist and conductor of the **Rudie Sinfonietta**, has been entertaining audiences on his current tour by devoting the ensemble's last group to requests by people in the audience. Also during the program, he plays on a Stradivarius, a Guadagnini, and a modern violin, and then asks the audience to try to guess which instruments were played. Mr. Rudie and his ensemble will appear at the Waldorf-Astoria Hotel on Dec. 17 under the auspices of the Haarlem Philharmonic.

Brian Sullivan has been engaged by five American opera companies this season — the Lyric of Chicago, the Cosmopolitan of San Francisco, the Festival Opera Company in San Antonio, the Connecticut Opera Association of Hartford, and the Metropolitan.

The Lucine Amara Music Club will combine with the newly formed **Giorgio Tozzi** Music Club in holding an informal convention on Nov. 23 at the Park-Sheraton Hotel in New York City.

The **Clarence Cramers** of Chicago announce the arrival of two grandsons, John Helfer Cramer and David Allen Cramer.

Kurt Baum spent two months in Europe this summer on a concert tour. He returned to his native Germany, among other countries, to fill his



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Hilde Gueden displays the Golden Record award from London Records (Decca in Europe), which she recently received to celebrate the sale of her millionth record in Europe. The soprano is the first singer of classical repertory to receive this honor.

first singing engagements there. The tenor is appearing in the initial week of the Metropolitan Opera's 1958-59 season, singing the part of Grigori in "Boris Godunoff" for the first time.

Emerson Buckley conducted "La Perichole" at Greek Theatre in Los Angeles and at Central City, Colo., this summer. Earlier in the summer he directed at the opera festival in Puerto Rico.

McHenry Boatwright makes this fall a six-week tour of Japan, Formosa, and the Philippines. This summer the baritone appeared at the Anchorage Festival and at Hollywood Bowl, at the latter in a performance of the Verdi Requiem conducted by Eugene Ormandy.

Philippa Schuyler appeared with the Honolulu Symphony, under George Barati, for its Labor Day week-end concert. The pianist then went to London for broadcasting over BBC and to Paris for television appearances. In November she returns to this country and will later perform in Australia and the Far East.

Guy and Monique Fallot will start this season's tour of the United States on Nov. 7 with a recital sponsored by the French Institute in New York City. The cellist and pianist will play in Pittsburgh, Boston, Washington, and other cities in the Mid-West and East and will then make a three-week coast-to-coast tour of Canada.

Gerald Tarack, first violinist of the Beaux-Arts Quartet, has been named concertmaster of the newly formed Puerto Rico Symphony.

Artists and Management

Kim Borg To Tour North America

Concert Associates, Inc. has completed arrangements for the first North American tour of the Finnish bass, Kim Borg. Last summer, Mr. Borg was soloist in recital and with



Kim Borg

orchestra at the Edinburgh and Salzburg Festival. A recording artist of "Deutsche Gramophon Gesellschaft", he is scheduled to come to America next fall, following engagements at major European festivals.

Violette Verdy Signs With Paul Szilard

Violette Verdy, ballerina from Paris who recently appeared as guest artist with the American Ballet Theatre, has signed a management contract with Paul Szilard. Mr. Szilard has negotiated for her a contract with the New York City Ballet as one of its ballerinas for the season beginning November at the New York City Opera.

Morris To Present Hungarian Orchestra

The Philharmonia Hungarica, made up entirely of Hungarians who were members of their country's foremost orchestras prior to the Hungarian uprising in 1956, is scheduled to tour the United States and Canada for the first time next fall under the direction of the William Morris Agency.

The 80-piece orchestra, whose current home is in Vienna, is under the artistic direction of Antal Dorati, conductor of the Minneapolis Symphony.

The Tucson Arizona Boys Chorus has joined the Cosmetto Artist Management's roster and will tour under its auspices in the spring of 1960. The chorus is under the direction of Eduardo Caso (extreme left), who founded it in 1939. Cosmetto also represents the Little Singers of Paris, who will tour in the fall of 1959

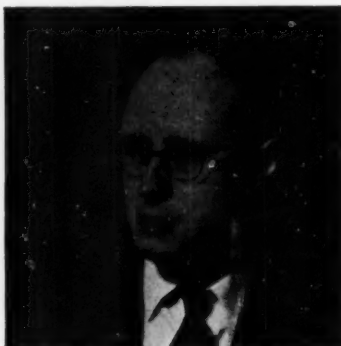


Its busy summer schedule this year included appearances at the festivals in Vienna, Epinal, Metz, Passau, Perugia, Venice, and in the American Pavilion at the Brussels World Fair.

Booking plans, currently being prepared by the Concert Division of the William Morris Agency, call for the orchestra to visit approximately 40 major cities in the United States and Canada, between early October and mid December, 1959.

Hurok Bringing Rostropovich Back

S. Hurok has announced that Mstislav Rostropovich, noted Soviet cellist, will return to the United States next season for a coast-to-coast tour. He



Mstislav Rostropovich

was acclaimed as one of the finest living cellists when he appeared in a few American cities in 1956. He will return under the cultural-exchange program with the Soviet Union under Mr. Hurok's management.

Concert Associates Add Grishman, Ryce

Alan Grishman, violin, and Joel Ryce, piano, have completed a successful tour of the Far East, Australia, and New Zealand. The artists, now under the exclusive management of Concert Associates, Inc., will make their first American tour during the 1959-60 season.

Stein Introduces Operatic Bass

Arnold van Mill, bass of the Hamburg State Opera, has made his American debut at the San Francisco

Opera under the auspices of William L. Stein, Inc. Mr. van Mill also appeared recently at the Bayreuth Festival and the Teatro Colon.

Ana Raquel Satre, Uruguayan soprano, will be presented by the William L. Stein bureau next February in a series of recitals in the Midwest and Canada. Miss Satre has completed a busy summer in Europe, appearing in London, Aix-en-Provence, Vienna, Paris, and Spain.

Leonie Rysanek, who is managed by Mr. Stein, has just been signed by the Metropolitan Opera for this season.



Noah Greenberg, director of the New York Pro Musica

Coppicus & Schang Announce Additions

The Coppicus & Schang Division of Columbia Artists Management has announced the addition of the New York Pro Musica, Nicolai Cedda, and Lili Kraus to their list.

New York Pro Musica

The New York Pro Musica ensemble, conducted by Noah Greenberg, will appear under the exclusive management of Coppicus & Schang during the 1959-60 season. This group of ten singers and instrumentalists has distinguished itself since its formation in 1952 with its programs of the great music of past centuries. The instrumentalists perform on such ancient instruments as the psaltery, rebec, recorder, minstrel's harp, viols, harpsichord, and portative organ.

The group won special attention last season with its performances of "The Play of Daniel", a medieval musical drama. The organization also was granted recently \$45,000 by the Rockefeller Foundation to pursue and expand its research and programming of Renaissance and pre-Renaissance music.

The New York Pro Musica has become widely known through its many recordings, as well as through its concert tours. Decca, Period, Esoteric, and Columbia are the labels for which it has recorded.

The ensemble will make its first tour of the Pacific Coast and its first appearance in Havana in the winter of 1960.

Metropolitan Opera Tenor

Mr. Gedda, the young Swedish-Russian tenor of the Metropolitan Opera, will tour the United States and Canada under the Columbia banner during the 1959-60 season. He has won acclaim from international audiences through his successes with leading opera companies and orchestras, in festivals and recitals, and on Angel and Victor records. After his brilliant debut last season with the Metropolitan Opera, Mr. Gedda was immediately booked for a nationwide tour in opera, recital, and with orches-



Helen Merrill

Nicolai Cedda

tra. He tours Europe widely each year.

Miss Kraus, who gave a most successful piano recital in New York's Town Hall on Oct. 17, will return in January 1960 for a limited tour of the United States in recital and with symphony orchestra. Born in Budapest, Miss Kraus is widely known in Europe, Asia, Australia, and New Zealand, where she has toured.

Two Singers Signed By National Artists

National Artists Corporation has signed two new artists, Dimitar Uzunov, Bulgarian tenor, and Rhea Jackson, American soprano. Mr. Uzunov's engagement by the Metropolitan Opera for the current season



Dimitar Uzunov

was announced in the October issue of MUSICAL AMERICA. He will make his debut in December.

Miss Jackson, a native of New York City and graduate of Hunter College, won a John Hay Whitney Opportunity Fellowship in 1954 for study in Paris. She has won awards in competitions in Munich, Verviers, Paris, and Siena, and given some 80 concerts abroad. She returned to this country to give a recital in Town Hall, New York, on Oct. 21.

Regional Representatives Added

Luben Vichey, president of National Artists Corporation, has announced the appointment of two new regional sales representatives. Edward Vito will handle the Southwestern Region, covering Oklahoma, Texas, Arkansas, Louisiana, Mississippi, Mobile, Ala., and Pensacola, Fla. John Kornfeld will handle the Western Region, covering California, Oregon, Washington, Montana, Idaho, Wyoming, Utah, Nevada, New Mexico, Arizona, Vancouver, B. C., and Hawaii.

The other sales representatives are Gerard Semon, vice-president of National Artists, manager of the concert division, and Eastern Repre-

(Continued on page 29)



Mephisto's Musings

The Eighty and Eight

My Piano Department dispatches this month were more numerous than usual. Here are three that you may like:

Bennett Cerf recently related, in the *New York Journal American*, the story of the great violinist who stalked into the African jungle armed with nothing more formidable than his fiddle and bow. He played so beautifully that all the animals who had come to dine on him remained to listen in enchantment. In the middle of the "Moonlight" Sonata, however, a panther sprang out of a tree and devoured him.

The other animals were aghast. "How," demanded one outraged lioness, "could you bear to do away with a man who could produce such exquisite melodies?"

The panther shook his head and said, "I'm afraid you'll have to speak louder, my friend. I'm very hard of hearing."

I suspect Mr. Cerf missed the real point of the story. Maybe the panther was a pianist.

Then there are the two old friends of mine, Claudio Arrau and Alfred Cortot. As a young hopeful in Paris, I am told, Arrau never failed to go to a Cortot performance when he had the price of admission. But he would never dream of going near the French master and, through the years, the two never met.

A few weeks, ago, however, Arrau was soloist at the Montreux Festival in Switzerland. Waiting for him when he walked off stage was none other than octogenarian Cortot who threw his arms about the younger man and whispered words into his ear which he will long remember with a glow of happiness.

Finally, I give you this report from the Oct. 26 *London Times*:

"The recital given at Wigmore Hall on Saturday night by Mme. Elena Kudian, who is not an absolute tyro, was ruined—the word is not too strong—by her fatal pride. After a good beginning in Beethoven's "Les Adieux" Sonata she played Schumann's "Carnaval" in a state of panic and when she came to the big thing in her program, the introduction to the western world of the Polyphonic Sonata of an American composer, Amos Babachian, she abruptly got up in the middle and walked off to fetch a copy. As if this was not sufficient warning, she embarked on three of Martin's Etudes and Polkas

with the copy on the floor instead of the desk and went on getting up and down in the middle of the music."

The writer prefaced this report with the precept: "Pianists ought not to be too proud to play from a copy if its absence is likely to make them nervous." To this I say amen—and not only for pianists but for conductors, singers, instrumentalists and everybody else who thinks he is bound to be a memory wizard as well as a musician.

Terminology

In connection with his recent recordings of works by the contemporary composers, Pierre Boulez and Karlheinz Stockhausen, the contemporary-oriented young conductor, Robert Craft, calls for a "Fowler" of New Musical Usage. He finds "much of the (traditional) terminology is obsolete and inadequate to describe the situation of contemporary music." Besides, he says, "the vocabulary has been overtaken by such mathematical terms as 'parameter' and 'vector'—used by the more conservative 12-tone composers—and by the musico-electronic terms of the younger composers."

Consonance and dissonance, he finds, "are useful as aesthetic terms, perhaps; they no longer mean or define anything in music."

Tonal and atonal "are as meaningless as consonance and dissonance. All atonal music is full of tonality. Schönberg ridiculed atonal, saying that it means 'without tone'."

12-tone: "Yes, of course, but all Western European music of the past 500 years uses 12 tones."

12-tone serial: "This can now be used only to describe the music of Schönberg and his school of the '20's and '30's—or Hauer. It is already a historically confined term and applies only in a very limited sense to the music of this record" (the Boulez and Stockhausen).

Technique, system, form, method: "These are all somewhere interchangeable. For example canon and variation are at the same time forms and techniques in the new music (they are in fact the forms par excellence of the new music)."

Given more time and space, I am sure young Mr. Craft would have no difficulty in disposing of the entire musical vocabulary. After all, what do even the basic elements of the "old" music—rhythm, harmony and melody—really mean in contemporary terms? In the days of the Percy Goetschius textbooks, we knew what we were talking about—or thought we did—when we used these words. The lay public understood them too, in a general way. But what now?

A major problem of communica-

tion is involved, and our critics and reporters on music are in a serious fix. It always has been difficult enough to describe music in words. But at least the words have been familiar ones and almost anybody could get the drift. Now, however, we are up against a new terminology of specifics which many of the critics and reporters themselves do not fully comprehend. And as Mr. Craft points out, the old words just won't do.

An extensive program of re-education of the public is indicated, and we scribes had better get on with it or we may find ourselves out of a job!

New Instrument

Composers have made use of many humble, nonmusical instruments in their works—two that come immediately to mind are typewriters and chains dropping in pails. Now the lowly pop bottle has been dignified by Robert Rohe, principal contrabass player of the New Orleans Philharmonic-Symphony. His "The Land of Bottle", for symphony orchestra, narrator and four soloists, who play a double quartet of pop bottles, had its premiere last summer in New Orleans in the Crescent City Summer Pops series. The work deals with a trip by rocket ship to the other side of the moon, where all the inhabitants are bottles. Since their contents have to be consumed before the bottles can be played, I suggest that Mr. Rohe try his hand at a composition for champagne bottles.

Researchers

Musical researchers have probably always bewailed the fact that musical orthography can only tell part of the story. To the singers who work within the framework of orthodox repertoire this is no problem, but ethnic researchers are constantly faced with the question, "How did this really sound?" In too many cases this is unanswerable.

This season the team of Archer and Gile wanted to include an Amerindian song in their program of folk songs. There is much material available in the library, but when it came time to begin work on the arrangement the two young women were uncertain how to begin. While they do not perform the work in its original form (which would be almost impossible for a modern audience to stand), an understanding of the music is essential.

Since there are very few, if any, Navajo medicine chanters practicing in Manhattan they decided that one of them should do a bit of research in the Southwest, on

the reservations themselves. With that in mind, Frances Archer recently made an extended trip through New Mexico, Colorado and Arizona, visiting the southern Utes, the Jicarilla Apaches, the Navajo and the Hualpi. She also stopped at the pueblos of Chimayo, Zuni, Oraibi and Hotevilla.

In the course of her tour Miss Archer learned to distinguish between Navajo and Hopi. "The difference", she says, "is that Navajo is a very difficult language, while Hopi is really quite impossible."

To climax her trip the blonde singer visited the Hopi people, to watch them perform the celebrated Snake Dance.

Flooded roads, washed-out pavements, deep adobe mud, wet clothes—all these were not too high a price to pay for the touch of authenticity that these talented singers have made a trademark of their performances.

Switch

Although symphonic groups have sometimes used jazz music in their programs, jazz concerts have not been known to return the compliment. Among the many jazz festivals mushrooming around the country is one that has finally invaded the field of symphonic music. As part of the First Annual Monterey Jazz Festival, Gregory Millar, conductor of the San Francisco Little Symphony and the Monterey County Symphony, led a group of players from both ensembles in a program devoted to music by Stravinsky, Hindemith, and Bartok, as well as jazz compositions by Heider, Madeir, Brubeck, and Peter Phillips. This fact, in turn, brought support from such conservative groups as the Monterey County Symphony Guild, the Los Angeles Philharmonic and the San Francisco Symphony.

Fans

The sizable coterie of devotees of Jennie Tourel have adopted a name for themselves. They now refer to each other as "Jennie-flectors", just as in earlier days admirers of Geraldine Farrar and Lotte Lehmann were known as "Gerry-flappers" and "Lehmanniacs".

Adoration took a more unfortunate turn when an overzealous fan of Maria Callas took a footstool belonging to the soprano from the Atlanta Municipal Auditorium during the soprano's appearance there in concert on Oct. 14. The 18th-century Venetian walnut stool was a gift from her husband, Giovanni Meneghini, and was "very precious" to her. I am happy to report that a plea for the footstool's return, made over the radio, brought the desired results.



OPERA at the City Center

(Continued from page 3)
Act III, is an aria from Monteverdi's "Incoronazione di Poppea".

The vocal parts are fiendishly difficult, not only in range, dynamics and intervallic skips, but also in tricky rhythms and timing. As usual, Strauss is at his transcendent best in the ensemble numbers, be they duets, octets or anything in between. The busyness and noise suddenly cease and the composer rewards his players, and the listener, with some of the most limpidly beautiful music for concerted voices conceived since "Der Rosenkavalier". What a joy it must be to the singers to combine in weaving these fabrics of delectable sound!

A virtuoso piece calls for virtuoso performers. But where is such a galaxy to be found in any one opera company as Strauss so casually demands for this badinage of masters? The City Opera Company is to be warmly congratulated upon a serious and rewarding try. Aminta is one of the most parlous roles ever written for high soprano, but Joan Carroll was at least letter-perfect in it. The gymnastics sometimes taxed her vocal technique to a point where roulades and high notes were produced more mechanically than musically, and the voice did not have the weight and the dramatic power which would be ideal here. Nevertheless, she made out splendidly with an all but impossible assignment.

As Henry, John Alexander produced the most ear-caressing sounds of the evening with a tenor that often approached noble proportions. As the ever-resourceful, slightly effeminate barber, Paul Ukena took the honors for dramatic style. Herbert Beattie made a bumbling, but lovable, figure of Sir Morosus, and Ruth Kobart brought much professional competence to the part of the devoted Housekeeper. Arnold Voketaitis and Regina Sarfaty made promising debuts in lesser roles.

Peter Herman Adler was the perfect catalyst for the merging of the co-equal orchestral and vocal elements. The precision of his baton was crucial at every turn, for this is no opera that "plays itself", even for a moment. Moreover he has a feeling for Strauss which must remain particular to a man of his generation, experience and background.

In the interest of reasonable length (uncut, "The Silent Woman" runs almost as long as "Der Rosenkavalier") Mr. Adler lopped off the final scene and made some other excisions which were not enumerated. Never having heard the opera before, I cannot say what effect for better or for worse these cuts may have made. We have good reason, however, to trust Mr. Adler's judgment in such matters.

The staging by Margaret Webster was loud and, for the most part, not too self-consciously funny, and the single set and the costumes, by Andreas Nomikos, were fetchingly quaint though perhaps a bit oversatirical.

Ballad of Baby Doe

Oct. 9.—Only two of the ten operas presented by the New York City Opera during its season of American operas last spring were carried over into the fall, Douglas Moore's "The Ballad of Baby Doe" and Carlisle

Floyd's "Susannah". The Moore work, which had opened the spring series so auspiciously, returned as the second production this fall and reasserted its charms as a musically lightweight but entertaining theatre piece.

John Latouche's libretto about Horace Tabor, the Colorado silver king, is craftily plotted, neatly written, but his deliberate use of period and clichés and of caricature in secondary roles palls somewhat on second hearing. And it is doubtful if time will ever lessen the awkwardness of theatrical triteness of the penultimate scene, in which Tabor is haunted by the ghosts of the past and the future.

Moore's use of period devices in his score is another matter. If it leads to a rather bland prettiness on occasion, it also is colorfully atmospheric. Also, the composer turns out some full-blown arias and ensembles that provide the singers with grateful opportunities. But in the final tableau he finds a perfect compromise in a Victorian-style ballade for Baby Doe, a lovely, simple aria that ends the opera on an appropriately nostalgic, bittersweet, and sentimental note.

The City Center's beguiling production, designed by Donald Oen-



Frances Bible as Augusta

slager and staged by Vladimir Rosing, had the security of leading artists who had sung their roles often, yet there was no indication of tired routine. Beverly Sills, who handled the characterization of the role of Baby Doe with more dramatic assurance than she did last season, once again made a pathetically appealing figure. Her singing, notably in the high register, was silvery and floating in tone quality.

Walter Cassel brought out all the force, crudity, and stubbornness of the miner who became wealthy yet died a ruined man, and his singing never lost its wanted smoothness and strength. Frances Bible, who had sung the part of Augusta in Central City, where the opera was first given, but never before in New York, gave a restrained but nonetheless penetrating portrait of the opera's most interesting character. Her voice sounded fresh and lovely throughout the opera, almost too beautiful for some of the more harsh outbursts given to her by the librettist.

Of the large supporting cast, Beatrice Krebs, as Baby Doe's mother, and Joshua Hecht, as William Jennings Bryan, stood out, by virtue of the music assigned to them and the excellence with which they sang.

As conductor, Emerson Buckley kept the opera moving along without either undue haste or undue slackness. —R. A. E.

Turandot

Oct. 10.—The story of the ice-cold princess of Marco Polo's China who already at that early date arranged quiz shows for high stakes, had its first performance of the season at the New York City Opera. Although most of the participants were familiar, the "staging" known, and the lines "fixed" a long time in advance, the evening proved to be very satisfactory, at times even exciting. The most remarkable feature of the performance as a whole was its musical smoothness and the artistic enthusiasm of protagonists and ensemble. There was little "hamming", and Puccini remained the star.

Frances Yeend was a fine Turandot. Her voice had power, a beautiful sheen throughout its range, and she negotiated the murderously difficult passages of the role with secure technique. Historically, the part is one of the most unyielding in the Puccini repertoire; Miss Yeend was adequately rigid, if not always awe-inspiring.

The princely contestant, Calaf, was given by Giuseppe Gismondo. Here is a singer who, if he handles his voice with a little more care, has the equipment to become a big-time winner in our tenor-poor times. His bright, thoroughly Italian-flavored, vocalism is still lacking in sufficient support, but the voice itself has a quality that is seldom heard these days. As far as his stage deportment was concerned, it seemed to me that his aspirations veered more toward the favors of the gallery than those of his cruel innamorata. He was a bit stiff with her.

Adele Addison was the personification of Liu, the most grateful because most Puccinian role of the work. To watch Miss Addison love and loose, as this true creature of Puccini's "little things", was an artistic experience. Vocally I have heard her in better disposition, but her styling and phrasing had all the sensitivity and depth imaginable.

Puccini's *vis comica* was effectively conveyed by John Reardon, Grant Williams, and Keith Kaldenberg, as the Imperial courtiers Ping, Pang, and Pong. The rest of the cast included Joshua Hecht, Arthur Newman, Michael Arshansky, and Russell Christopher, who made a successful debut with the company in the minor role of the Emperor.

Julius Rudel's baton controlled the proceedings with authority; he cued with precision, and his familiarity with all the questions and answers of this operatic spectacle was always apparent. —J. F. S.

Madama Butterfly

Oct. 11.—Under Arturo Basile's direction, the City Opera Company's first performance of the season of "Madama Butterfly" was a glowing one. Elizabeth Carron, who made her debut at the City Center a year ago as "Butterfly", sang the title role. Visually and vocally she has made the role her own. Her portrayal was appealing and moving throughout.

Philip Maero, a last-minute replace-

ment for the indisposed William Chapman, made his debut with the company, singing the role of Sharpless. Possessing a resonant baritone of excellent quality, ample power and range, Mr. Maero sang and acted with a naturalness that befitted the part—a part which is ungrateful in the sense that it does not give the baritone making his debut in the role an opportunity to demonstrate his abilities to the full.

David Poleri, returning to the City Center after a three-year absence, sang the role of Pinkerton as one to the manner born. Mr. Poleri was in fine vocal form. While his manly tenor voice lacks the ultimate in polish, it is of beautiful quality and he used it expressively. Jean Sanders provided some memorable moments as Suzuki, especially in her emotional scene with Butterfly just before the final denouement. Arnold Voketaitis, singing the role of the Bonze for the first time at the City Center, was an imposing figure. He hurled out his maledictions with terrifying power and intensity.

The remainder of the commendable cast included Helen Baisley (Kate Pinkerton), Michael Cooper (Goro), Arthur Newman (Yamadori), and George Del Monte (Imperial Commissioner). —R. K.

La Traviata

Oct. 12.—Although the season's first performance of the Verdi opera was laudable in many respects, individual praise has to be handed to its conductor, Arturo Basile. This young Italian seems to have everything to make him an outstanding opera leader: authority, temperament, technical mastery, and an amazing flair for the style of the lyric theatre. He is an excellent supporter of the singer without ever neglecting or stifling the orchestra, and his beat, strong and precise, never loses momentum and flow. With such a reinvigoration of the score, the demimonde of 1850 became interesting again.

The trio of principals was already known from last season. Beverly Sills' Violetta looked pretty and sang prettily. She did not quite project the air of a grande cocotte, and the antipodal moods of the first act scene from "Ah, fors'è lui" to "Sempere libera" have been stated more expressively, but her coloratura mastered all the high tones, and her dynamic shadings produced some ingratiating pianissimos.

John Alexander's Alfredo displayed his cultivated if not very colorful tenor voice. Occasionally he appeared a bit uneasy and nervous, which might have been caused by a lapse of memory in the second act. Walter Cassel as Giorgio Germont gave a vocally and dramatically finished performance.

Completing the cast were Mary Lesawyer, Helen Baisley, Loren Driscoll, Arthur Newman, Russell Christopher, and Arnold Voketaitis. The latter two artists sang the parts of Marquis D'Obigny and Doctor Grenvil for the first time on this stage. —J. F. S.

Abduction from the Seraglio

Oct. 12.—The first performance of the season of Mozart's delightful *Singspiel* provided some hectic mo-



Bruno of Hollywood

Beverly Sills as Violetta

ments for the management just as the opera got under way. George Maran, an American-born tenor with considerable operatic experience behind him in Europe, who was scheduled to make his American debut at the City Center in the role of Belmonte—he did, in fact, make a brief appearance—was stricken with laryngitis. Mr. Maran managed to carry on until his first exit. When the character reappeared, a new tenor had assumed the role. Few in the audience, however, were aware of the change until informed during the first intermission.

Frank Porretta, a member of the company since 1956 who until now had only sung minor roles, was hastily summoned from his seat in the audience to take over. He had seven minutes to don the costume and get on the stage. Never having sung the role in public, and without benefit of rehearsal, Mr. Porretta acquitted himself brilliantly. Except for the fact that he kept a close eye on the conductor, no one would have suspected that he was not an old hand at the role. It is true, he was prepared to sing the role on tour with the company later in the season, but the part is a difficult one under the best of circumstances, and the fact that he did so well under trying conditions was amazing. The young tenor did his best singing, too, in the fiendishly difficult ensembles.

Leon Lishner, singing the role of Osmín for the first time at the City Center, gave a remarkable characterization—sly, snide and grumpy by turns. His cavernous low tones, where Mozart sends the bass voice to the sub-cellar of its range, were particularly effective.

Phyllis Curtin, as Constanza, gave one of her most memorable performances. Jacquelynne Moody was ideally cast as Blonda, as were David Lloyd as Pedrillo and Carleton Gauld as Pasha Selim. The real hero of the evening, however, was Peter Herman Adler, the conductor, who kept the performance light, airy and effervescent.

—R. K.

Carmen

Oct. 16.—Regina Resnik made her official New York debut in the title role of Bizet's "Carmen" at this performance, with artistic distinction. The music lies well in her voice and the voluptuous tone quality with which she sang it was a benison to the ear. In phrasing, in enunciation, in a myriad of details Miss Resnik's thorough command of the role was revealed. And she acted it, too, with great intelligence and authority. She had sung the role at a student performance at the Metropolitan Opera last season and her Carmen has already enjoyed a brilliant success at Covent Garden. We must congratulate

the New York City Opera in making it available to the general public here.

But our congratulations will have to stop short of the rest of the performance. Emerson Buckley began as if he had to catch an early train and throughout the evening his tempos were prevailingly too fast and his treatment of the exquisite detail of the score rough and unheeding. But he had his problems on stage.

The chorus indulged in some weird antics (at one point, one of the men threw a woman off balance at the end of a number and seemed to bite her neck, for no apparent reason). Its singing was equally unpredictable, and at the beginning of the "A deux cuartos" in the last act no one seemed quite sure of when to enter.

Richard Cassilly, the Don José, began the Flower Song in a key quite remote from the text and only gradually found his way back to Mr. Buckley and the orchestra. But even if his singing had been more secure and elegant in style, his inexcusable costume would have hampered him unmercifully. To Mr. Cassilly's credit be it said that he performed with complete absorption in his role and with emotional intensity.

Roy Lazarus, who made his debut in the role of Zuniga, sang vigorously, albeit without much suavity or clarity of diction. As Escamillo, William Chapman overdid dramatically and underdid vocally; and in the smugglers' scene he looked and acted more like a cowboy than a bullfighter.

Lee Venora was a pretty Micaëla, and except for one or two forced top tones, she sang charmingly. Mary Le-sawyer and Regina Sarfaty, as Frasquita and Mercedes, were animated, and needed only to polish their singing to be convincing. As to the Remendado of Grant Williams, the Dancaïro of Arthur Newman, and the Morales of Chester Ludgin, I shall preserve a merciful silence. The stage director must be blamed for their horseplay.

Among the painful episodes was the dancing in the tavern scene, which was poorly choreographed and frantically performed. But, in spite of all this, Miss Resnik managed to prove to us that she is a first-rate Carmen. Under the circumstances, she deserves some sort of medal.

—R. S.

Die Fledermaus

Oct. 19.—The season's first "Die Fledermaus" by the New York City Opera featured Monte Amundsen's debut as the maid, Adele, and also marked conductor Seymour Lipkin's first assignment with this opera.

It was really Miss Amundsen's afternoon. She is, first of all, quite attractive, and her voice is altogether lovely. A special joy was her splendid diction: every word could be heard and appreciated. By the time she reached the "Laughing Song" at Prince Orlofsky's party in Act II, the audience accorded her an ovation that held up the performance.

Mr. Lipkin's tempos were Viennese, a sizable contribution to an opera that can be slowed down by a less discerning conductor.

Others in the cast were familiar from past seasons: Beverly Bower, as Rosalinda; Jon Crain, as Alfred, and Loren Driscoll, as a pleasant-voiced but rather indifferent Orlofsky.

Ernest McChesney was in good voice as Eisenstein. The fat comic part at the beginning of Act III was in the capable hands, eyes and legs of Coley Worth, who is just as hilarious this season as he was last.

—W. L.

Other performances

In a repetition on Oct. 17 of "The Ballad of Baby Doe", Ruth Kobart sang the role of Augusta for the first time this season.

The season's initial "La Bohème" was given on the evening of Oct. 18. In the cast were Adele Addison

(Mimi), Jacquelynne Moody (Musetta), Giuseppe Gismondo (Rodolfo), John Reardon (Marcello), Arthur Newman (Schaunard), Joshua Hecht (Colline), Emil Renan (Benoit and Alcindoro), and Grant Williams (Parpignol). Arturo Basile conducted. Carlton Gauld was the stage director.

OTHER OPERA in New York

American Opera Society Revives Bellini Work

Carnegie Hall, Oct. 14. — Having developed a large and loyal following in its past five seasons at Town Hall, the American Opera Society moved for its sixth season to Carnegie Hall. The shift to a larger auditorium was justified, for a capacity—and distinguished—audience gathered to cheer the first of the four performances the organization is giving this season.

For this opening, the society continued to work the gold mine of early 19th-century Italian opera by reviving Bellini's version of the Romeo and Juliet story, "I Capuleti ed i Montecchi". First staged in Venice in 1830 and given in Boston, Philadelphia and New York in 1847-48, it has not survived into the 20th century as has the same composer's later operas "La Sonnambula", "I Puritani", and "Norma".

Felice Romani's libretto tells a tale that is a far cry from the plot of Shakespeare's play, but the basic situation remains and death claims the two lovers in the end. Bellini has made Giulietta a soprano and Romeo a mezzo-soprano, giving himself ample opportunity to write extended arias and duets for the female voice. These are the chief glory of the opera, for Bellini's melodic invention here is constantly resourceful, and beautifully expressive vocal phrases follow each other without seeming end. The orchestral writing is plain but tasteful enough until the final death scene, when the opera approaches a Verdian texture to support the tragic situation.

For such notable singers in the past as Giuditta Grisi, Malibran, and Schröder-Devrient, the part of Romeo was said to have brought acclaim. For Giulietta Simionato, in this performance, it was a triumphant vehicle. The Italian mezzo-soprano is gifted with a voice that can be velvety in soft passages, overwhelmingly brilliant in loud ones, and she has no technical problems. She sang Romeo's first arias with forceful dignity, the later ones with more warmth and

lyricism; in the final scene there was a moving pathos in the way she colored Romeo's despairing phrases.

Laurel Hurley, as Giulietta, was a worthy colleague, whose voice seemed rounder and richer than it has in the past. She spun out the high-lying phrases with delicate rubatos and melting tone, investing the music with all its fragile tenderness.

The three male singers had less extravagant music to sing: Richard Cassilly, tenor, as Tebaldo, Giulietta's betrothed; David Smith, baritone, as Lorenzo, her physician; and Ezio Flagello, bass, as Capellio, her father. All three filled their roles capably, with Mr. Flagello's luscious voice and idiomatic Italian pronunciation providing the most pleasure.

Arnold Gamson conducted earnestly, with careful attention to instrumental balance, and he seemed to give his soloists more flexible accompaniments than he used to. The smartly drilled male chorus had been prepared by Margaret Hillis. The presentation in concert form had more restraint and simplicity than formerly, so that the listener was not distracted by incongruities of sight and sound.

—R. A. E.

Long Island Opera Company Opens with La Traviata

Brooklyn Academy of Music, Oct. 4.—The Long Island Opera Company's production of "La Traviata" on Oct. 4 was the opening musical event of the fall in Brooklyn's Academy of Music.

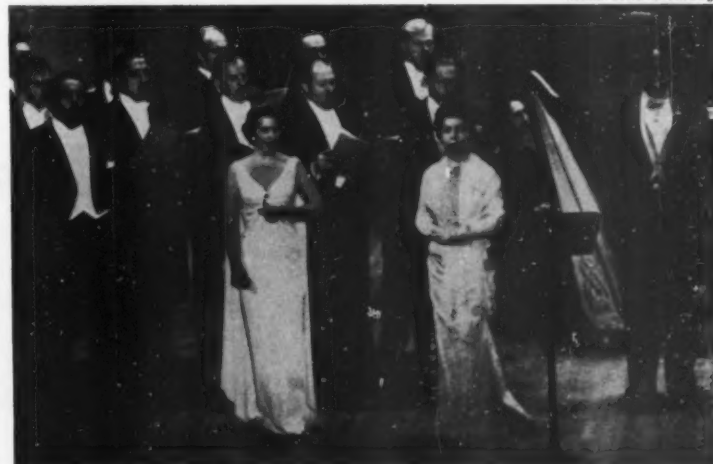
A very large and appreciative audience greeted the company, which gives a season of six operas in the Brooklyn auditorium every October and November.

Dolores Mari, a member of the New York City Opera, was quite impressive in the title role, notably in the fourth act, and Giuseppe Baratti, also a City Opera singer, was an effective Alfredo. The presence of Calvin Marsh, of the Metropolitan, in the role of the elder Germont, also

(Continued on page 27)

Heard in the American Opera Society's revival of Bellini's "I Capuleti ed i Montecchi" were (in front, left to right) Ezio Flagello, Laurel Hurley, Giulietta Simionato, and David Smith. Richard Cassilly completed the list of soloists

Allen Sven Oxenburgh



ORCHESTRAS in New York

Schneider Leads Initial Bach Program

New School for Social Research, Oct. 5.—The opening of the third season of chamber-music concerts under the direction of Alexander Schneider attracted two overflow audiences (afternoon and evening) to the New School's 550-seat auditorium.

This fall, Mr. Schneider is devoting two concerts to the six Brandenburg Concertos of Bach. The first program included Nos. 1, in F major; No. 2, in F major; and No. 4, in G major.

Since members of the chamber orchestra have played many times with Mr. Schneider, the rapport was immediate. So absorbed was the audience in the First Brandenburg that almost a full minute passed before it realized that the quiet, unpretentious Menuetto da capo actually was the finale.

Melvyn Broiles did some brilliant trumpet work in the second concerto, especially in the third movement.

Mr. Schneider, as is his custom, led the ensemble from the first violinist's chair. He switched, between movements, to the viola in the first concerto, and stood beside Harry Shulman, oboe, for a splendid performance of Bach's Concerto in C minor, for oboe, violin and strings.

The playing throughout the afternoon was spirited, and the musicians could hardly have asked for a more responsive, alert audience. —W. L.

Scherman Launches Season with "Comus"

Town Hall, Oct. 6.—Thomas Scherman, always a brilliant and far-ranging program-maker, opened the season of the Little Orchestra Society with a semi-dramatized performance of Thomas Arne's masque, "Comus". Although it was not the first American performance, as the program stated, I venture to say that no one in the large audience had ever heard the work. And the music turned out to be surprisingly fresh and beautiful. Some of the airs, indeed, notably those sung by The Lady and by Sabrina, had a soaring line and simple nobility worthy of Handel. Yet Arne had a musical personality of his own; after hearing "Comus", I find it hard to understand the patronizing tone of some of the historical references to him.

What we heard and saw, of course, was not "Comus" as it was originally

Rehearsing for the Little Orchestra Society's performance of Arne's "Comus" are (left to right) John McCollum, Dorothy Maynor, Thomas Scherman, who conducted, Carol Bergey, Laura Castellano, and Max Adrian

given, as a masque, in Drury Lane Theatre in 1738, with all of the magic of the stage to enhance it. Nor was the text the well of Milton, pure and undefiled. For Arne set a revised version made by John Dalton, who inserted passages from other works by Milton and added new characters and scenes. Mr. Scherman used the original score, with the addition of a viola part, but he condensed the spoken lines. He conducted from a harpsichord.

As it turned out, Mr. Scherman might better have omitted all of the spoken lines, for they added nothing to the effectiveness of the musical performance. Laurier Lister narrated the plot in straightforward fashion, but Max Adrian, in the roles of the First Spirit and Comus, came perilously close to rant. As the Second Brother, Ellis Rabb spoke his lines well, but he did not help the dramatic illusion any more than the others.

The most beautiful singing of the evening came just before the close, when Dorothy Maynor made her appearance in the role of Sabrina. Miss Maynor's voice had the exquisite color and timbre that stunned us all when she made her New York debut in 1939, and she sang her splendid arias with a soaring freedom that palpably stirred the audience.

Outstanding also were Laurel Hurley, as The Lady, and John McCollum, as the Second Spirit. The other singers, all adequate, were John van Kesteren, Carol Bergey, and Laura Castellano. The Choral Art Society sang the relatively brief choral sections.

Mr. Scherman did not imbue the performance with much elegance or stylistic format, but his devotion to the music was obvious, and we all owe him a debt for letting us hear it. —R. S.

Philadelphians Open Season in New York

Philadelphia Orchestra, Eugene Ormandy, conductor. Carnegie Hall, Oct. 7:

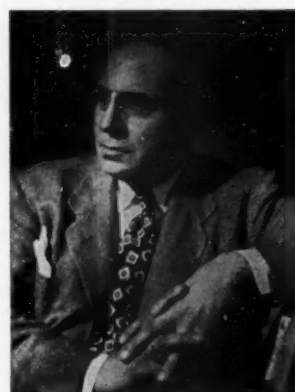
Suite No. 3, in D major.....Bach
Symphony No. 2.....Brahms
"Iberia".....Debussy
"La Valse".....Ravel

In giving subscription concerts in New York for over 40 years, the Philadelphians have gained a large, appreciative local audience which knows that if the program is not always the most stimulating and sat-

isfying one, the orchestra sound certainly is. Opening the new season Mr. Ormandy did not let his followers down. His men were as well drilled as ever, and not a trace of fatigue (after a heavy tour through Russia and Europe) marred their accustomed sonorousness.

The orchestra acquired some new members, although it has not yet found a permanent replacement for its former concertmaster, Jacob Krachmalnick. David Madison, who was assistant concertmaster before, is currently serving in this post.

After the audience participated shyly in the rendering of "The Star



Enrico Leide

Spangled Banner", everybody settled down for the regular program, and although Mr. Ormandy had a few of his string players leave, the Bach Suite sounded heavy. Then Mr. Ormandy turned to Brahms, or as it seemed to me, put Brahms on the dissection board. He was so preoccupied in giving the work "stereophonic" plasticity that it resulted in a tonal dismemberment of the orchestra as a whole. Every passage and instrumental group stood on its own, and although they were all handled with painstaking precision, Mr. Ormandy failed to join them into the symphonic structure of the work. However, with such a precision instrument as the Philadelphia Orchestra, razor-sharp like a scalpel, the dissection must be reported as absolutely successful.

In the final two numbers, both conductor and orchestra were in their element. The distance from *les rues et les chemins* of "Iberia" to the Viennese Imperial court of "La Valse" is of course musically much shorter than one might geographically think, and the audience followed the brilliantly conducted journeys with enthusiastic delight. —J. F. S.

Enrico Leide Leads American Symphony

Hunter College Assembly Hall, Oct. 10.—The American Symphony of New York, Enrico Leide, conductor, had as its soloist Joyce Crandall, coloratura soprano. She displayed a flexible, sweet voice of broad range in "Regnava nel silenzio" from Donizetti's "Lucia di Lammermoor" and the "Shadow Song" from Meyerbeer's "Dinorah". She managed the difficult florid lines well, including the high notes. But her voice was somewhat deficient in power and occasion-

ally inaccurate in pitch. Miss Crandall also sang arias by Rossini and Johann Strauss.

Mr. Leide's "Alaskan Idyl" for strings, harp, and English horn received its premiere. It is a pleasant if colorless piece of Wagneriana. Euphonious performances of Tchaikovsky's "Romeo and Juliet" and Verdi's "Sicilian Vespers" Overture, and a lyrical, insufficiently dynamic one of Beethoven's Symphony No. 5 were conducted with aplomb by Mr. Leide. —D. B.

Novaes Soloist With Philharmonic

New York Philharmonic, Leonard Bernstein conductor. Guiomar Novaes, pianist. Carnegie Hall, Oct. 11:

"Comedy Overture on Negro Themes".....Gilbert
"Indian Suite" No. 2.....MacDowell
Piano Concerto No. 2.....Chopin
"Pictures at an Exhibition".....Moussorgsky-Ravel

For the Philharmonic's second week, Mr. Bernstein had chosen a program that was primarily coloristic—from the Currier and Ives of Gilbert's overture to the gorgeous Slavic and French hues of the Moussorgsky-Ravel score. Most exquisite of all were the shimmering tones produced by Guiomar Novaes in the Chopin F minor Concerto, especially in the haunting *Larghetto*.

Today, Henry Gilbert's overture may sound dated (especially the fugato section based on the Spiritual "Old Ship of Zion"), but it is well written and it reveals an openmindedness toward popular and folk music that was notable for his time. And



Yvonne Le Boux

Guiomar Novaes

the "Dirge" of the MacDowell Suite needs no apologies; it is deeply moving and inspired music. In fact the whole work is full of interesting things—although it has about as much relationship with the real American Indian and his music as Rimsky-Korsakoff's "Scheherazade". Mr. Bernstein conducted both works with complete understanding and enthusiasm. There was nothing museum-like about the playing.

No one plays Chopin with more magic than Miss Novaes, and she conceives his concertos as Josef Hofmann used to, in their proper dynamic framework and lyricism of style—no thunderous fortissimos or Lisztian fireworks, but subtler, more aristocratic virtuosity. Nor could she have asked for a more delicately molded accompaniment than Mr. Bernstein and the orchestra provided.

(Continued on page 18)



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ORCHESTRAS in New York

(Continued from page 16)

I expected to listen to the thrice-familiar "Pictures" with patient endurance, but I found myself completely absorbed, so fresh and dynamic was Mr. Bernstein's interpretation. —R. S.

Reiner Conducts Chicago Symphony

Chicago Symphony, Fritz Reiner, conductor. Carnegie Hall, Oct. 15:

Overture, "The Corsair" Berlioz
Suite for Orchestra No. 1, Op. 3 Bartok
Symphony No. 3 Brahms
Siegfried's Rhine Journey Wagner

Last season, Fritz Reiner revisited us after long absence as guest conductor of the Philadelphia Orchestra and conducted a concert that is already becoming a legend. This year, he brought his own, the Chicago Symphony, which he has been building and conducting for the past five years, and offered another concert that will long be remembered.

Mr. Reiner is an epicure of sonority as well as a master architect of music. He has a palette of orchestral colors that is seemingly limitless; he knows the secret of balances and blendings as few conductors do; and his intellectual grasp of music is as firm as his baton technique. Yet



Fritz Reiner

most winning of all, at this concert, was his affection for the music. The Brahms symphony really soared in the first movement and sang in the second; and the Rhine Journey from "Götterdaemmerung" was a gorgeous tonal canvas in which the characters and the changing elements of nature were clearly set off. How incredibly slow was the opening tempo and how absolutely right! And how Mr. Reiner made us feel the crescendo of light and ecstatic passion, as Bruennhilde bade farewell to Siegfried and he went off to a new adventure!

It was a rare pleasure to hear the First Suite of Bartok, composed when he was still under the spell of Richard Strauss and had not yet freed his music from the effects of the 19th-century pseudo-Hungarian folk style which he was to repudiate in the next years. But, taken on its own merits, this is exotic, heady music, and unmistakably the work of a young, if unseasoned, genius. The orchestration and harmonization alone reveal a bold and far-reaching imagination.

Throughout the evening, the orchestra played masterfully, happy to have a conductor who knew how to help each instrument and each choir to take its proper place in the whole.

And Mr. Reiner was equally happy with his men. —R. S.

Bernstein Honors Three Pioneers

New York Philharmonic, Leonard Bernstein, conductor. Van Cliburn, pianist. Carnegie Hall, Oct. 18:

Music for Orchestra, Op. 50 Wallingford Riegger
"Symphonia Brevis" (No. 3) John J. Becker
"Men and Mountains" Carl Ruggles
Piano Concerto No. 3 Rachmaninoff

Mr. Bernstein apologized to his audiences for this strange program, but he pointed out that it did bring together three pioneers, all of them "grand old men" of American music. Mr. Riegger is 73; Mr. Becker is 72; and Mr. Ruggles is 82. All three of them were guests of the orchestra this week, and Mr. Becker and Mr. Riegger were present at this Saturday evening concert to share the applause. And, as Mr. Bernstein added, everyone knew that Van Cliburn was going to play the Rachmaninoff Third Concerto after intermission.

Although comparisons would not have much point in this instance, I must say that the Ruggles work seemed to me the strongest of the three. It has a rugged simplicity of line, for all its dissonance and complex plan of structure, that is truly eloquent. And the second section, "Lilacs", for strings alone, like some of the music of Charles Ives, has a curious gnomic sweetness. One senses a profound love of nature in it and attachment to old, well-loved places and people.

Mr. Becker's symphony seemed to me noisy and somewhat chaotic, and in the opening Scherzo downright naive. Furthermore, the most striking passages also seemed the most derivative (mainly of the Viennese school). But even if Mr. Becker wrote them without knowing a note of Schoenberg or Berg, I still think they are inorganic. Mr. Riegger's piece, on the other hand, was expertly formed and consistent in texture, but it was not nearly so bold or creative as his larger works, such as the Third Symphony.

All of the performances were exemplary. Mr. Bernstein lets these scores be heard at their best. Again, in the Rachmaninoff, he gave Mr. Cliburn an accompaniment of superb vitality, gorgeous tonally and exciting rhythmically. As for Mr. Cliburn's change of program (he was originally scheduled to play Mozart and Prokofiev concertos) I cannot scold him for it after so magnificent a performance. Later on, he will show us what he can do with Mozart. What he does with Rachmaninoff is so beautiful that neither he nor we have tired of it yet, in the slightest. —R. S.

New Officers For Festival of America

Chicago. — Appointment of Co-Chairmen and Managers of the Music and Ballet Committee was announced by Arnold H. Maremont, Chairman of the Festival of the Americas.

Those appointed are Carol Fox, General Manager of the Lyric Opera Company; George Kuyper, Managing Director of the Chicago Symphony Orchestra; Walter L. Larsen, Managing Director of the Grant Park Concerts; and Harry Zelzer, Chicago impresario.

Iglesias and Spanish Company Return for Week in New York

Roberto Iglesias and his Ballet Espagnol, whose solitary concert in Carnegie Hall on May 18, 1957, was one of the dance sensations of that year and resulted in a contract with S. Hurok, returned on Oct. 7 for a week's season at the Broadway Theatre. Mr. Iglesias proved to be just as fresh and exciting this time as before. He still has lessons to learn about program building and choreographic contrast, but he is enormously creative, utterly uninhibited, and one of the most magnetic personalities in Spanish dance today. His company, too, was like a breath of fresh air in its inspired and unconventional dancing. Mr. Iglesias has repeatedly stated his belief that Spanish dance is a universal idiom and he is doing as much as anyone to broaden its scope.

On this occasion he introduced several new works. Mr. Iglesias' "Triana", danced to the Albéniz music, with handsome costumes by Maria Pas Jimenez, evocative decor by Pala and Espada, and imaginative lighting, was a good opener, though it could be more smoothly knit.

Ana Mercedes has choreographed the "Leyenda" as a solo in a poetic and highly individual style, and she dances it beautifully, with speaking castanets. Originality and rhythmic ecstasy characterize the "Polo Sevillano" of Rosario Escudero, which she dances with the exciting collaboration of the flamenco singer Pepe Segundo and the guitarist Felix de Utrera. It is a bit too long, but she makes one forget that in a whirlwind climax and exit.

Perhaps the most unforgettable of Mr. Iglesias' dances is the "Soledad Montoya", inspired by the Lorca poem, a duet which says the last word in physical passion, but in dance terms that are unflinching. Mr. Iglesias and Rosario Galan perform it at white heat, their bodies taut with emotion yet always sinuously winding or held momentarily in agonizing suspension. Everything, the hand gestures, facial expression, beats, turns and myriad other elements are fused into a flawless unity of form and content. No wonder it literally lifts people off their seats and leaves them shouting. A word of praise

Rosario Galan and Roberto Iglesias in "Soledad Montoya"



should go also to the striking decor by Guinovart and the costumes by Tribal Altes. Mr. Segundo and Mr. Utrera integrate the music completely with the dance.

A memorable solo is Mr. Iglesias' "Salineras", which builds a rhythmic and dynamic crescendo that is intoxicating. But the most staggering exhibition of footwork is the "Punta Y Tacon", which he performs with Ana Mercedes. This zapateado, dedicated to his teacher, Estampio, is one of the most terrific performances I have ever seen. Mr. Utrera was again the guitarist.

Two works on the program were weak — and since it was overlong, they both might well have been condensed. They were Mr. Iglesias' "Fiesta en la Isla" and "El Duende", in which he had the collaboration of Guillermo Keyes Arenas as choreographer. This latter work is something of a bore.

Wholly delightful, however, is the flavorsome comic duet by Esperanza Galan and Antonio Espanol, "El Palomo y la Paloma", with its breathtaking decor by Luis Covarrubias. Mr. Espanol is the most outstanding male dancer in the company, next to Mr. Iglesias, and his wiry strength, lightness, and rhythmic precision are marvelous to watch. His feet dart like swallows.

Mr. Iglesias' "Idolos de Arena", a psychological study of a bullfighter faced by death and by the "cruelty of the most ferocious beast of all—the public" is a daring and absorbing, if not wholly successful, experiment in turning Spanish dance into dramatic ballet. Utterly beguiling is the "Tema y Variaciones" with its mysterious opening and wild finale.

Silvio Masciarelli conducted the orchestra alertly, and all of the others involved in the elaborate productions performed their tasks well.

—Robert Sabin

Geoffrey Holder and Company

Kaufmann Concert Hall, Oct. 12. —This was an interesting and highly diversified concert, but it was a disappointment as far as the brilliantly gifted Geoffrey Holder was concerned. For it found him depending far too much upon costume and decor and clever improvisation and seriously neglecting the fundamental problem of organic choreography. Such works as "Quintet" and "Come Sunday" were mere pastiches, and some of the performances were also very spotty.

Mr. Holder's own "Impromptu", improvised to the drum playing of Alex Cumberlan and Manuel Ramos was fascinating; and the "Doogla Duo" with his wife, Carmen De Lavallade, was stunning both in costuming and movement, but the "Yankee Dance", charming as its minstrel allusions and costuming were, was again too full of tricks and clichés.

Most arresting of the new works was John Butler's "The Letter and the Three", a dance drama beautifully performed by Miss De Lavallade, Lee Becker (a guest artist), and Mr. Holder. As the rebellious, restless Daughter, Miss Becker was nothing less than superb.

Another outstanding performer was young Ronny Lee, who moves like a

(Continued on page 35)

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RECITALS in New York

John Barrows . . French Horn

Carnegie Recital Hall, Oct. 2.—John Barrows, French horn, with Milton Kaye, pianist and the Beaux-Arts String Quartet, played a program of infrequently heard chamber music. The Brahms Horn Trio, Op. 40, was the *pièce de résistance*; contemporary compositions heard were the Second Horn Sonata by Alec Wilder and Bernhard Heiden's Quintet (1952).

Only an unusually gifted performer with an extraordinary technique could have succeeded as completely with such a demanding program as did Mr. Barrows. His intonation was accurate, his legato playing notably good. His tone was round and expressive. The Brahms received a spirited and perceptive performance. The ensemble playing of Mr. Barrows, Mr. Kaye and Gerald Tarack, violinist, was superbly balanced in the soft passages of the Adagio, and always clear of line.

The Wilder Sonata for horn and piano had thematic interest, harmonic sensitivity and richness, and a pleasing mien along rather light, romantic lines. The Heiden Quintet was well played by Mr. Barrows and the Beaux-Arts Quartet (Mr. Tarack and Alan Martin, violins; Carl Eberl, viola; Joseph Tekula, cello) though the string players had a tendency toward acidity of tone in the first movement. Mr. Heiden's writing is fluent and well integrated. But while the treatment of his materials was superior, as was Mr. Wilder's, the ideas themselves lacked interest. —D. B.

Joseph Schwartz Pianist

Town Hall, Oct. 7, 3:00 (Debut).—Joseph Schwartz, a highly gifted young pianist native to New York, made his Town Hall debut as a winner of the Walter W. Naumburg Musical Foundation Award. The ability to present musical ideas in a clear, precise manner and an ear for rich sonorities were evident at once in his playing of Bach's Toccata in G major.

Mozart's Rondo in A minor, K. 511, was excellently phrased, but the pianist should have paid more attention to changes in dynamic levels. Mr. Schwartz's fine musical intelligence and solid technique were displayed in the Brahms Sonata in F sharp minor, Op. 2. The Andante especially was marked by ardor and sweetness. It was an impressive interpretation.

Chopin's Scherzo in E major, Op. 54, and three Etudes enjoyed tasteful, brilliantly virtuosic interpretations, albeit lacking in emotional sweep. Mr. Schwartz gave "The Alcotts" from Ives's "Concord" Sonata a tender and expressive performance, suggesting that he should pursue more contemporary musical thought. —D. B.

Ray Dudley Pianist

Carnegie Hall, Oct. 8.—Haydn, Schumann, Debussy, and Liszt were the composers whose music was performed in this recital by Ray Dudley, Canadian pianist. Of the works, it was the "Funérailles" and "Mephisto Waltz" of Liszt in which the young pianist excelled, for this is music that demands the utmost in technical prowess, and this the pianist possessed

in abundance. To achieve pearly passage work, ringing chords, and clean octave playing was apparently no problem to him, and it was a pleasure to hear the "Mephisto Waltz" tossed off with such élan. But, of course, technical proficiency is not enough to make any music come to life, and in the "Funérailles" he achieved an interpretation both noble and fiery.

His command of the piano's tonal resources was another strong point in the Liszt as well as in three preludes of Debussy. A warm, golden tone colored the "Funérailles", while a wide range of hues was present in the Debussy. Mr. Dudley seemed to like striking dynamic contrasts, which was all to the good in the Debussy, but in the first movement of the Schumann Fantasy in C major he tended to overdo these sudden dynamic changes. When the pianist had completed its performance, this writer was left with the impression that Mr. Dudley had not paid due respect to the mezzo-forte range of the piano but had concentrated on the extremes of piano and forte. And the other movements of the Fantasy also offered problems that the pianist had not satisfactorily solved. The tenderness of the final movement and the heroism of the march escaped him.

His talents seemed much more at home with the Haydn Sonata in E flat. Thankfully, he did not turn the final movement into a show piece, and the second movement gave him opportunity to establish a poetic mood. Obviously, much care and thought had gone into the preparation of this work, though the interpretation was free of pedantry. —F. M., Jr.

Eleanor Steber Soprano

Carnegie Hall, Oct. 10.—In radiant spirits and strikingly gowned in blue velvet (her "Tosca" costume), Eleanor Steber received the sort of uproarious welcome that took one back to the days of the operatic grand concert. Her program (which she had sung at the Brussels Fair) was staggeringly difficult and peppered with famous operatic arias.

But Miss Steber did not neglect the other areas of song. There were five of the six songs of Berlioz's cycle "Nuits d'été"; and the Samuel Barber cycle on poems by James Agee, "Knoxville: Summer of 1915", which Miss Steber commissioned from the composer a few years ago. Of especial interest were two magnificent arias of the Empress from Richard Strauss's "Die Frau ohne Schatten". Miss Steber had sung this role in a concert performance of the opera in Vienna.

The most notable aspect of this heterogeneous program was the stamina and technical resource called upon to perform it. Only a singer with a superb technique and unending vitality could begin with the Mozart "Alleluia" from the motet, "Exsultate, jubilate", and the arias "Zeffiretti, lusinghieri" from "Idomeneo", and "Marten aller Arten" from "Die Entführung aus dem Serail"; turn to the utterly different Berlioz songs; and then end the first half of the program with the aria "Qui la voce" from Bellini's "I Puritani".

Again, after the tremendous Strauss arias and the Barber cycle, Miss

Steber thought nothing of tossing off "Ernani, involami", and among her encores was "Depuis le jour", in which she sounded as fresh as she had at the beginning. If she has sung with more searching effect on



Eleanor Steber

other occasions, she has never given a more brilliant exhibition of technical resource, and the audience cheered her to the echo. Edwin Biltcliffe was the dauntless accompanist in a program that was a tour de force for the pianist as well as the singer. Miss Steber graciously shared the applause with him. —R. S.

Ernest and Miles Mauney . . . Duo-Pianists

Town Hall, Oct. 13.—A large audience on hand to greet Ernest and Miles Mauney, who were giving their first independent recital in Town Hall, though they had appeared there in 1952 as guest artists with a choral group. The identical twins offered a program that relied heavily on the chestnuts of the two-piano literature but it also offered as a novelty the first performance of Roger Goeb's Fantasy for Two Pianos and String Orchestra, and Bach's Concerto No. 1 for Two Claviers (in this case, two pianos) and Strings. In these two works they were assisted by Thomas Scherman, who conducted a chamber ensemble of 11 string players.

Though the Saint-Saëns Variations on a Theme by Beethoven sound old-fashioned today, the duo-pianists obviously enjoyed the music they were recreating and were successful in making this salon-type music seem fit for the concert hall. They did not stress the brilliant aspects of Rachmaninoff's Suite No. 2, but were content with a gentlemanly, middle-of-the-road interpretation. This is not to say that their technique was not up to the demands of the work, for it was, and they performed the suite with apparent ease, if without a sufficient amount of tonal color or rhythmic bite.

Goeb's Fantasy, according to the program notes, is derived from the first movement of a piano quintet

written by the composer in 1946. It is not a work that exploits the two pianos as solo instruments but rather integrates them with the rest of the ensemble. Of moderate length, it appeals more to the mind than to the heart, and its scoring does not strive for coloristic effects. The performance was well proportioned—both as to balances between instruments and as to consideration of the work's form. The Bach concerto, which concluded the program, was given an alert interpretation, the soloists sustaining a flowing, melodic line in the second movement. —F. M., Jr.

Fine Arts Quartet

Carnegie Recital Hall, Oct. 13.—The favorable impression created last season by the Fine Arts Quartet with a Beethoven-Bartok cycle was strengthened in this first of four programs of the current series. The ensemble is aptly named as its members—Leonard Sorkin and Abram Loft, violins; Irving Ilmer, viola; and George Sopkin, cello—are virtuosos of their respective instruments who have blended their arts into one cohesive whole.

The program opened with the first New York performance of Andrew Imbrie's Third Quartet. The 37-year-old American composer, who is a staff member of the University of California, was commissioned to write the work by the Fromm Music Foundation for a festival of contemporary music given by the University of Illinois in April, 1957.

Mr. Imbrie's opus is a work of vigor and drive, but not one likely to ingratiate itself to the listener on first acquaintance. The writing is stark, compact, episodic, and uncompromising in its contemporaneity. Its three movements are played without pause. There are, however, so many changes in tempo throughout that it was difficult to tell where one movement left off and the other began. The composer has assimilated the harmonic devices and techniques of Schoenberg and Bartok and uses them for his own enigmatic purposes. Its exacting demands were handled with ease by the Fine Arts Quartet.

Mozart's Quartet in C major, K. 465, known as the "Dissonant" because of its bold harmonic scheme, fitted into the spirit of modernity exemplified by the Imbrie and the closing Ravel Quartet in F. The members of The Fine Arts Quartet gave it a dramatic, surcharged performance that was not without sensitivity. The con-

(Continued on page 26)

The Fine Arts Quartet: (from the left) Leonard Sorkin, Abram Loft, George Sopkin, and Irving Ilmer



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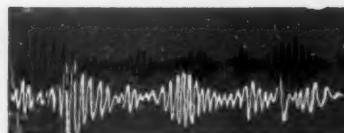
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New Recordings

More Moderns

Berger, Arthur: "Polyphony for Orchestra". **Surinach, Carlos:** Overture: "Feria Magica" ("Magic Fair"). **Kupferman, Meyer:** Fourth Symphony. Louisville Orchestra, Robert Whitney, conductor. (Louisville Orchestra Commissioning Series LOU-58-4)

★★★

Although it might have been better for Arthur Berger if Igor Stravinsky had never been born, there is a great deal of forceful and individual writing in his "Polyphony for Orchestra". It is a score that bespeaks maturity of thought, admirable economy, and an alert sonorous imagination. Most notable of all is its rhythmic vitality. Although the texture is highly complex much of the time, the music is always rhythmically electric. In fact, it would make an excellent ballet.

Berger is acutely conscious of spacing in his writing and he uses instrumental color to reinforce it. At second or third listening, concentrate on the scoring, and notice how the musical ideas always seem to find precisely the right medium for their expression. The resultant transparency is the result of hard work, not happy accident. Perhaps the most impressive thing about this music is its clarity. It is the work of a composer who has solved his problems before writing, instead of making us suffer with him in score.

Carlos Surinach has added nothing

important to current and traditional Spanish idioms, but he invariably writes with such cleverness that one can enjoy his music while recognizing its probably ephemeral nature. The overture in this recording is bright and entertaining, and it stops just in time.

Much of the material of the first part of Meyer Kupferman's Fourth Symphony is developed from the three-note motive, "Muss es sein?" ("Must it be?"), that Beethoven used in his last string quartet. And, in the case of Mr. Kupferman, I must confess that I found myself repeating the question with plaintive intensity. But, murky, long-winded, and pretentious as this work is, it has a certain boldness and intellectual ambition that are winning qualities.

It seems to me that the composer's major weaknesses are two: he neither invents really striking thematic ideas (and uses feebly those he borrows, such as the Beethoven and the B-A-C-H theme which he uses for a fugal section); and he lets himself wander in working them out. Repeatedly, a section will start bravely and cohesively, only to scatter into needless elaborations or new ideas that have little to do with the matter at hand. Perhaps repeated listening will reveal more unity and coherence in this work than I can now discern in it, but in any case there can be no question that formal self-discipline and expressive economy are prime needs for this vehement composer.

The performances are adequate, as far as I can tell, and in the case of the Louisville Series, we must not look the gift horse too closely in the mouth. —R. S.

is a thousand times more enjoyable on the harpsichord than on the modern piano. —R. S.

King of Instruments

The Organ. E. Power Biggs, organist (Columbia DL 5288, \$10)

★★★★

Having contributed a handsome series of albums of organ music already, E. Power Biggs has gone back to fundamentals, so to speak, and produced a primer on the "king of instruments". On a single disk he speaks of and demonstrates different types of organ tone and combinations of tones. During his lucid and informative discourse he plays some 125 modern and historic organs, in America and Europe. Many of these, of course, he has already used for previous recordings. He continues to be a persuasive propagandist for the revival of the baroque organ and modern variations thereof.

The disk comes in a beautifully prepared album, which includes excerpts from Albert Schweitzer's "Out of My Life and Thought"; essays on "The Early History of the Organ" by Emanuel Winternitz and "The Organ in America" by John McClure; and additional comments on the recording by Mr. Biggs. Throughout the album are a host of valuable and decorative illustrations.

For the person interested in organ music who knows little about it I can think of no finer gift than this, sup-

plemented if possible by one of Mr. Biggs' albums of music such as "The Art of the Organ". —R. A. E.

"Spain" is the title given to a one-disk album made by the Chicago Symphony under the direction of Fritz Reiner (RCA Victor LM 2230) ★★★★★. The orchestra plays the Intermezzo from Granados' "Goyescas"; the Intermezzo and Dance from Falla's "La Vida Breve"; the Dances from his "The Three-Cornered Hat"; and Arbos' three transcriptions of works by Albéniz—"Navarra", "Fête-Dieu à Seville", and "Triana". The album includes an essay on Spain by Vincent Sheean and several photographs of the less touristic aspects of the country. The pictures, however, are unidentified. The orchestral performances are unqualifiedly brilliant, having incredible clarity and color and impeccable timing.

Urania Company Bought by Bart

Belleville, N. J. — The purchase of Urania Records Distributing Company here by the Bart Manufacturing Corporation has been announced by Siegfried G. Bart, who will continue as president of both companies. Urania will continue to operate here, issuing its stereo and monaural recordings. It will be operated as a wholly owned subsidiary of Bart Manufacturing Corporation.

Stereophonically Speaking...

With this issue MUSICAL AMERICA inaugurates a section devoted to reviews of stereophonic recordings, which have become a major factor on the audio scene.

By MICHAEL S. THORNE

Mendelssohn Enhanced

Mendelssohn: Symphony No. 4 ("Italian"); Symphony No. 5 ("Reformation"). Boston Symphony, Charles Munch, conductor (RCA Victor LSC 2221, \$4.98)

★★★★

Mendelssohn's transparent orchestration and his verve are wonderfully enhanced in a two-channel recording. Both the opening movement of the Fourth Symphony and the final movement of the Fifth are finely set forth. Mr. Munch keeps the orchestra going along at a brisk pace in the former and elicits nice sonorities from it in the latter. If you can find a seating plan of the orchestra, look it over before listening to these performances—it adds immensely to one's enjoyment of them. The record has been available for some months monaurally.

Cozy Judgment Day

Berlioz: Requiem. Hartford Symphony; Hartt Schola Cantorum; David Lloyd, tenor; Fritz Mahler, conductor (Vanguard 2006/7, \$11.90)

★★★

The Berlioz Requiem is a titan not easily captured in a recording—at least not in this or any previous one.

This is disappointing, as I had been looking forward to a sonic treat, with brass bands and earth-shaking choruses coming at me from all sides. In the first place, Mr. Mahler's approach is somewhat casual. The "Day of Judgment" comes across as a bad hurricane, not a cataclysmic one. The choral forces, while quite good, never seem to get excited about their music, and their Latin pronunciation is strictly American. (In the old Columbia recording, conducted by Fournet, the beautiful and tender enunciation of the chorus was completely idiomatic.) The four brass bands and the 16 timpani never fulfill their promise, and the entire performance ends up by seeming "cozy"! Vanguard is to be congratulated on this herculean effort, for this small company has adventure and taste. But if the stereophonic effects are never pushed forward, neither are they capitalized enough. A for effort.

Living-Room Ensemble

Dvorak: Serenade in D minor, Op. 44. Boston Woodwind Ensemble, Eric Simon, conductor, Boston BST 1004, \$5.95)

★★★★

This chamber work comes across with startling realism on stereo. There is "presence" here in the true sense of the word—you would hardly be likely to have a full symphony orchestra in your living room, but a chamber combination would no doubt fit in quite comfortably.

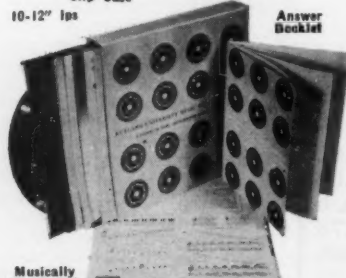
The Serenade is one of Dvorak's most ingratiating works, having both a pastoral tenderness and a folk-like

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vigor. It receives a top-notch performance by this group of Boston Symphony players, and Mr. Simon's direction is knowing and discreet.

Obviously in the interests of superior sound, Boston has seen fit to spread this quite brief work over two sides, whereas the two existent monaural versions are both coupled with another work. But this recording is such a joy to hear, that insistence on practicality becomes mere crabbedness. This excellent release promises much for the future recordings of chamber music.

Thirteen Years Later

Stravinsky: "Petrouchka". Orchestre de la Suisse Romande, Ernest Ansermet, conductor (London CS 6009, \$4.98)
★★★

Some 13 years ago, London (then Decca) brought out its first *frr* release, "Petrouchka". This now historic album made sonic strides, so that even today it could pass muster. The present album marks another such advance. The performance does not seem as finely grained as the earlier one, but what gorgeous sound! It is something to be heard in the home to be believed. Stravinsky's orchestral texture comes through with a clarity and transparency that is really stunning. The stereo balance is excellent, with the "middle" channel present at all times. The only factor that keeps this issue from receiving four stars is a certain coarseness in the First Scene.

Ansermet's Fifth

Beethoven: Symphony No. 5. Orchestre de la Suisse Romande, Ernest Ansermet, conductor (London CS 6037, \$4.98)
★★★

This is a tasteful recording that is honest and lacking in any sensational "ping-pong" effects. Mr. Ansermet's tempos are strong and quite individual without being eccentric, and the final two movements are played with style. Yet on the whole the entire performance never catches fire. If you own the Klemperer version on the Angel label—to me one of the greatest interpretations of Beethoven's Fifth on records—keep it! If you want a stereo version, there is a good chance that Angel will release it in this form. However, if you do not care for the Klemperer touch, or are anxious to have your Beethoven in stereo, this recording is quite good, and the sound is excellent.

Unmelancholy Tchaikovsky

Tchaikovsky: Symphony No. 2 ("Little Russian"). Vienna Philharmonica Society, Hans Swarowsky conducting (Urania 1006, \$5.95)
★★★★

If you are tired of the final three Tchaikovsky symphonies, this one comes as a breath of fresh air. The

work is strongly nationalistic and contains very little of the melancholy Tchaikovsky. It is filled with bouncy folk tunes and freshly orchestrated. Mr. Swarowsky's performance with the Philharmonica (presumably the Vienna Philharmonic) is quite good, if a trifle heavy. The ideal performance is Beecham's on a Columbia monaural recording. But the engineering of the present disk is so spectacular and the stereo presence so electrifying that this version is heartily recommended. The stereo balance, too, is wonderful.

Two Mozart Operas

Mozart: "Le Nozze di Figaro". Hilde Gueden, Suzanne Danco, Lisa Della Casa, Cesare Siepi, Alfred Poell, Fernando Corena, and others. Chorus and Orchestra of the Vienna State Opera, Erich Kleiber Conducting (London OSA 1402, \$24.95)
★★★★

Mozart: "Don Giovanni". Cesare Siepi, Suzanne Danco, Lisa Della Casa, Hilde Gueden, Anton Dermota, Fernando Corena, Kurt Boehme, Walter Berry, and others. Chorus and Orchestra of the Vienna State Opera, Josef Krips conducting (London OSA 1401, \$24.95)
★★★★

These reissues of the splendid Mozart series recorded some four years ago by London must have been among the first opera recordings made in this medium, yet they might have been produced only yesterday. The intimacy provided by stereo here becomes an immense asset. One hears all the glorious things in these marvelous operas with a clarity heard only in the opera house, and there rarely as well as in these superbly assembled casts. Listen to side four of the "Don Giovanni" set as a sampler, and if that does not convince you, nothing will. The complex wonders of the score are here displayed with beautiful separation and, at the same time, unity.

Front-Row Seat

Giordano: "Andrea Chenier". Renata Tebaldi, Mario Del Monaco, Ettore Bastianini, and others; Orchestra and Chorus of the Accademia di Santa Cecilia in Rome; Gianandrea Gavazzeni conducting (London OSA 1303, \$17.95)
★★★★

This is a stereo repressing of a recording that has been out for some time. In the present version it is louder than ever, and Miss Tebaldi and Mr. Del Monaco end up by singing "Viva la morte, insieme" right into your ear. For this unrestrained opera, the intimacy accomplished by stereo sound is a bit frightening. It is somewhat like sitting in the first row at the Metropolitan. The crowd scenes come across with stunning (in the literal sense) violence, and the entire conception lacks subtlety or musician-ship. Still it is well sung for what it is, and the mechanical aspects are very well done.

Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average. Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

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RECITALS in New York

(Continued from page 22)

trapuntal lines were deftly balanced and the dynamics well adjusted to highlight salient points. The final Allegro molto may have been played a little too fast for some listeners' comfort, but at that tempo it was a stunning exhibition of collective virtuosity.

In the Ravel work, the quartet achieved a shimmering quality of tonal beauty, and an improvisational give-and-take in the rhythmic flow, that made it in many ways the most rewarding of the evening's offerings.

—R. K.

Nico Castel Tenor Vasco Barbosa Violinist

Town Hall, Oct. 16.—This joint recital by two Portuguese-born artists, sponsored by the Casa de Portugal for the benefit of the Portuguese Caritas organization, was a curious affair. It was obvious that certain people—I don't know whether they were Portuguese too—came to hear just one of the artists. And whenever the other one was performing, certain people left; they smoked a cigarette in the lobby and came back when their favorite man was on the podium again. The whole thing had the air of a promenade concert in the truest sense of the word.

Aside from their native country, the two artists had three other characteristics in common: a small, but pleasant tone production, a pale delivery, and a reliable intonation. Mr. Castel, who has been heard here before, chose works by Berlioz and

Poulenc, and a song group by Fernando Lopes Graca, listed as a first New York performance. He displayed a light, agreeable tenor, well articulated and technically smooth in the shifts from chest to head tones. But when it came to matters of dynamic expressivity, of light and shade, he seemed to be at a loss. The Latin idiom of the Graca group, however, loosened his communicative qualities a bit, which, judging from the applause, was very much appreciated by his listeners.

Vasco Barbosa, who made his local debut, is a violinist with reliable technique, a sweet tone of restricted volume, and a natural bow arm. In his program he was ill-advised, for he has neither the interpretative strength to penetrate the confused romanticism of Lekeu's violin sonata, nor the virtuosic verve for pieces like Ravel's "Tzigane" or Sarasate's "Caprice Basque." He played these numbers very handsomely, cleanly and without any faking, but one had at times the feeling of hearing a very good student auditioning for a scholarship.

At the opening of the concert, both artists collaborated in two arias for tenor and violin obbligato by Bach. Mr. Castel's excellent enunciation deserves a special mention here.

The two accompanists of the evening were Edward Schick, and Mr. Barbosa's sister, Grazi.

—J. F. S.

Lili Kraus Pianist

Town Hall, Oct. 17.—Unusually warm applause greeted the Austrian pianist when she appeared for the first time after a long absence before the New York audience. By the intermission of the recital—she had played Haydn (Andante con variazioni in F minor and the Sonata in D major, No. 37) and Mozart (Fantasia K 475 and Sonata K 457)—it was evident that she deserved it. One had heard one of the foremost interpreters of Viennese classics in the world.

The listener forgot quickly the technical ease with which she manipulated the keyboard, for it seemed to be the least important phase of the concert. Musical continuity, breadth of expression, and a wondrous mental and emotional grasp of the music captivated the imagination.

Rapid passages had momentum without any suggestion of haste, and she molded the slow movements with great inner tranquility and contained expressiveness. Her touch is an inexhaustible source of color and variety. Yet, as much personality as she was able to display, it was always combined with a thorough artistic objectivity.

Bartok's Peasant Songs and Dances gave Miss Kraus the opportunity to merge pulsating, energetic playing with the piercing melancholy of its sostenuto melodies, and Schubert's Sonata in A minor, Op. 143, which closed the printed program, had



Lili Kraus

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nothing of the quasi-classical or "folksy" way with which so many interpreters approach this composer. Her way did not meander sadly through the Viennese wine gardens, nor did it lead to the Academy—it just went through a Vienna that was dominated by Beethoven's spirit.

—J. F. S.

Victoria De Los Angeles . . .

Soprano

Carnegie Hall, Oct. 17.—It is fortunate that Victoria De Los Angeles is a great singer, for she is so lovable a person that I doubt whether any audience could keep its critical head, even if she sang like a crow. Her radiance, her utterly sincere feeling towards her listeners, her joy at their joy, combined with the utmost musical concentration and the most exquisite taste, make each of her recitals an exciting and memorable event. No sooner had she appeared at this one than the audience burst into more applause than most singers gets at the end of a program.

The three Handel arias at the beginning were among the keenest musical delights of the evening. In the "Vanne sorella ingrata" from "Radamisto" and the "Vadaro pupille" from "Giulio Cesare", she shaped her phrases and colored her tones with classic perfection. And the runs of "So Shall the Lute and Harp Awake", from "Judas Maccabeus", were bird-like in freedom yet faultlessly articulated. As a distinguished fellow artist who was in the audience asked me to remind my readers, she can drop from one level of the voice to another without the slightest change in quality or control, something that very few singers can do.

Her singing of Lieder by Schubert and Brahms was superb. Miss De Los Angeles does not try to ape Elisabeth Schumann or Lotte Lehmann, but she bases her interpretations on the same principles: scrupulous observance of the poems, complete fusion of word, tone, and accompaniment, and an inner dramatic concentration.

The air of Lia from Debussy's "L'Enfant Prodigue" was sung with heartrending intensity and beauty of tone so that the Spanish group which followed found the audience practically in a state of delirium. An enchanting song by Rodrigo, "De los alamos vengo" (one of Two Old Love Songs) had to be repeated, but equally beguiling were the performances of



Victoria De Los Angeles

the Turina "Cantares" and works by Granados and Espla.

Paul Berl was the accompanist for the program and several encores. Then, after frantic calls from the upper regions for "la guitarra", Miss De Los Angeles did what we were all hoping she would and sang to her own accompaniment in flamenco style as I have never heard anyone else sing.

—R. S.

New York Chamber Soloists

Carnegie Recital Hall, Oct. 18, 5:30.—A rewarding evening of music-making was provided by the New York Chamber Soloists, Margaret Hillis, musical director, in the first of a three-concert series this season. Partaking in a most welcome apparent trend toward more careful, unified program-planning, the group is presenting works—some familiar, just as many unfamiliar—by Handel, Schubert and Milhaud. Handel's Concerto No. 1, in F major, for harpsichord, strings and oboe was given a tender, mellow-sounding performance. The members of the ensemble played with fine rapport and musical awareness, as was the case all evening.

Schubert was represented by the Piano Quintet in A major, and the first movement of an unfinished String Trio in B flat major written in 1816. (The latter work is not to be confused with the opening movement of a complete string trio in the same key finished the following year, or of course with the renowned Op. 99 Piano Trio.) The same felicitous combination of delicate lyricism and precise craftsmanship marked the playing of the trio movement as characterized the music itself. The dramatic element in the opening movement of the "Trout" Quintet might have been played up more in an otherwise admirable interpretation distinguished by refined but vivid expression.

The Symphonie No. 2 ("Pastorale") for seven instruments (violin, viola, cello, bass, flute, oboe and bassoon), written 40 years ago by Milhaud, had some of that composer's peculiar charm, still-fresh sonorities, some romantic lyricism, and frequent polytonal passages. Morris Newman, bassoon, was guest artist; other members of the ensemble were Isidore Cohen and Gerald Tarack, violins; Ynez Lynch, viola; Jules Eskin, cello; Julius Levine, double bass; Samuel Baron, flute; Melvin Kaplan, oboe; Albert Fuller, harpsichord; and Harriet Wingreen, piano.

—D. B.

New York Pro Musica

Kaufmann Concert Hall, Oct. 18.—A capacity audience turned up to hear the first of three concerts scheduled to be given by the New York Pro Musica. The program was devoted to Early German Baroque Music and featured works by such

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little-known composers as Nicolaus Zangius, Johann Hermann Schein, Christian Erbach and Melchior Franck, as well as those by Michael Praetorius, Hans Leo Hassler and Heinrich Schütz. Under Noah Greenberg's direction, they were performed with style, taste and authenticity. Participating performers were Betty Wilson and Bethany Beardslee, sopranos; Russell Oberlin, countertenor; Charles Bressler, tenor; Gordon Meyers, baritone; Brayton Lewis, bass; Paul Ehrlich, treble viol, recorders, flute; Martha Blackman, bass viol and hand bells; Bernard Krainis, recorders; and Paul Maynard, harpsichord. Miss Beardslee and Mr. Myers are new members in the group. Both have fresh young voices which blended well in the ensembles.

What makes these Pro Musica concerts so rewarding, aside from the enterprising programs, is the spirit of dedication with which they are given. This one was no exception—the accent was always on the music. There was also a delightful air of informality and intimacy about the proceedings. Where it was needed, the tenor, or the countertenor, would take a "turn" at the little portable organ, singing his part the while, too. The remaining concerts in the series will be devoted to the Renaissance Music of Spain, and English Music for Voices and Viols. —R. K.

Nina Dova, Soprano-Guitarist

Town Hall, Oct. 18.—A wide variety of folk music was sung by Nina Dova on this occasion. She offered a haunting "Gentils Galants de France", a tongue-twisting Brazilian song, "O Bambo do Bambu"; and some English and French ballads that were somewhat more familiar.

Miss Dova, a very pretty young lady, accompanies herself on the guitar. She is an adept instrumentalist; her voice is a strong and true soprano. She is versatile in her selection of material, and a very large audience indicated again and again that she is a more than satisfactory entertainer. —W. L.

Robert Goldsand . . . Pianist

Kaufman Concert Hall, Oct. 19.—For this first in a series of three recitals devoted to the "Creators of Piano Music", Robert Goldsand chose an unusually interesting program. What is more, the pianist was in top form. For most of the evening, Mr. Goldsand was in an introspective mood, communing with his instrument and discoursing the music eloquently. Gone, too, were those little mannerisms and nervous tensions that often marred his playing in the past. He kept his fingers in closer contact with the keys, caressing them. There were subtleties and refinements of tone in his playing on this occasion that were ravishing. Except for the closing "Appassionata" Sonata of Beethoven, the pianist confined himself to a subdued scale of dynamics, but within these limitations he achieved a prismatic array of nuance to color the crystalline clarity of his delivery.

Mozart's Variations on "Ah, vous dirai-je, Maman" and the great tragic Adagio in B minor received the most memorable performances of the evening. They were spell-binding in their breath-taking beauty and intensity. It was a pleasure, too, to hear Mr. Goldsand play such neglected masterpieces as the Hummel Rondo in E flat, Op. 11; the sparkling Haydn Fantasy in C; the lovely Sonatas in C sharp minor and A major by Soler and

Cimarosa; the great Sonata in F sharp minor, Op. 26, No. 2, by Clementi; and last but not least the large-scaled Sonata in A by C. P. E. Bach, with which the program opened. This last, though it bears no resemblance to J. S. Bach's keyboard works, can stand favorable comparison with the best of the father's works for clavier.

When it came to the Beethoven sonata, Mr. Goldsand reversed his tactics. The sonata was conceived and executed on a vast scale to bring the recital to a climactic ending. Mr. Goldsand plunged into the opening movement with demonic fury, like one obsessed, tearing passion to a tatter with a ferocity not even hinted at earlier in the program. It was a magnificent example of an artist taking a daring chance, even though it did not come off quite as expected. The Andante con moto was ably and beautifully sung on the keyboard.

—R. K.

John Modenos . . . Baritone

Town Hall, Oct. 19.—John Modenos has gained in technical mastery of his vocal resources and in general authority since his Town Hall debut in February 1957, as a Theatre Wing Concert Award winner. He is on the roster of the New York City Opera. Improvement was manifest in the consistently smooth production achieved throughout his broad vocal range. The baritone still has a degree of steeliness in full voice to overcome.

Two Handel arias were powerfully and straightforwardly sung; the clarity and precision of the runs in "The Lord Worketh Wonders" from "Judas Maccabeus" were a delight to hear. Five Schubert lieder received appropriate interpretations. The delicate "Der Wegweiser" and the quietly joyous "Fischerweise" fared as well as the strongly evocative "Dem Unendlichen". He sang "Quand la flamme de l'amour" from "La Jolie Fille de Perth" with lustiness or tenderness, as the phrase required.

Mussorgsky's "Songs and Dances of Death" were clearly enunciated in English, but one sometimes felt that deeper emotional identification and greater dramatic vividness could have been reached. A group of Greek folk songs were lyrically performed, with many varied nuances (Mr. Modenos was born in Cyprus). A number of American folk songs concluded the program, which found favor with a large audience. Otto Herz was the sensitive, expert accompanist.

—D. B.

Other Opera

(Continued from page 15) added stature to the performance. Jacqueline Caminita sang Flora, and Roy Hausen was Baron Douphol. Enrico Leide conducted.

This performance also marked the debut of the Brooklyn Civic Ballet, under the direction of Alan Banks. Mr. Banks also contributed the rather elementary choreography.

Francis Robinson, assistant manager of the Metropolitan, brought greetings from "the company across the river".

Other works in the Brooklyn season are "Carmen", "Cavalleria Rusticana", "Pagliacci", "La Bohème" and "Aida". —W. L.

Broadway Grand Opera Stages Il Trovatore

High School of Fashion Industries Auditorium, Oct. 19, 2:30. — The

Broadway Grand Opera Association, as its first production of the current season, presented "Il Trovatore" by Verdi with a cast of young singers. Steffan Lind as the Count had impressive stage confidence. His richly hued, pleasing voice went hand in hand with fine gifts of musicality and expressiveness. However, his tones tended to be strained at the top of the register. As Leonora, Gracia Johnson sang skillfully, with smooth, sensitive lyricism. One noted a degree of hardness of timbre and occasional lack of sufficient carrying power in her voice.

Last-minute substitutions were Audrey White, as Azucena, and Sinfen Dorfer, as Manrico. Miss White has a strong, colorful and accurate voice, at times uneven in quality, but she was lack-luster histrionically. Mr. Dorfer focused his tones better after the second act, but did not overcome a raspy vocal quality and a tendency to shout his highest notes. He sang with much intensity of feeling, however.

As Ferrando, Dmitri Nabokov displayed a powerful, sonorous voice used roughly. The other members of the cast were Dorothy Johnson, an able Inez; Russell George, Ruiz; and Juan Lopez, an Old Gypsy. The work was conducted by Scott O'Neil and staged by Fausto Bozza under the general musical direction of Marguerite Moor. —D. B.

Actors Opera Plans First Season

Actors Opera Company, a newly founded opera group, will open its season on Nov. 10 with a performance of "Hansel and Gretel" at the Gate Theatre in New York City. Kurt Saffir will be the conductor, Alan Ross the stage director.

Other works scheduled for the season include Handel's "Ezio", and "Fidelio".

Fine Arts Opera Lists Menotti Works

The Fine Arts Opera, Inc., will open its 1958-59 season with two performances of Menotti's "The Consul", on Dec. 6 at Carl Fischer Concert Hall in New York City and on Dec. 7 at the Broadway Congregational Church. Later in the season the company will give "The Abduction from the Seraglio" and Verdi's "Falstaff", both in English, and a double bill of two American works.

This new company is under the direction of Donna Brunsma, coach; Gleason Frye, conductor; and Edward C. Purrington, stage director.

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Radio and TV

Texaco To Continue Opera Broadcasts

Twenty complete Saturday matinee performances of the Metropolitan Opera will be broadcast this season by CBS. Texaco will again sponsor the series, and a subsidiary, McColl-Frontenac Oil, will sponsor the broadcasts in Canada on CBC. Intermission features will remain the same as before, with Milton Cross as announcer. The first broadcast will be on Nov. 29, at 2 p.m., EST. The opera will be "Carmen".

"Young Audiences", a series of six hour-long concerts for young people on WCBS TV (New York City), will be broadcast in November and December. The programs, which can be heard from 4 to 5 p.m., EST, and dates are as follows: New York Woodwind Quintet (Nov. 9), Trio Concertante (Nov. 23), New World Singers (Nov. 30), New York Percussion Trio (Dec. 14). The Contemporary Brass Quintet and the Claremont String Quartet were heard in October. David Randolph is the program's host.

An American or Canadian contemporary composition will be heard on each program by the *Oklahoma City Symphony*, which will be broadcast by the Mutual Network on Sunday evenings at 11:05 p.m., EST, beginning Nov. 9.

The Philadelphia Orchestra, conducted by Eugene Ormandy, with Hilde Gueden as soloist, was heard on the "Voice of Firestone" on Oct. 13.

Earl V. Moore, of the University of Michigan School of Music, has been appointed music-program adviser for the nation's educational television headquarters, the *Educational Television and Radio Center*, in Ann Arbor.

Mata and Hari were visited by Edward R. Murrow on his "Person to Person" television show on Oct. 17.

Elaine Malbin was scheduled to be a guest of Arthur Godfrey on "The Arthur Godfrey Show" on Oct. 14.

The New York Philharmonic concerts, which are now broadcast on Saturday evenings at 8:30, EST, by CBS, will again have unusual intermission features. James Fasset, who

is the host, gathered and recorded material during a four-month visit to Europe, and some of the programs to be heard will include a backstage visit to La Scala, a sound-picture of the Palio of Siena, and a journey to Puccini's home at Torre del Lago.

Four of the *Young People's Concerts* of the New York Philharmonic will be presented for the second consecutive season on the CBS Television Network. Leonard Bernstein, the orchestra's conductor, will be the host. The dates for the concerts are Dec. 13, Jan. 24, Feb. 28, and March 28, and the programs will begin at 11 a.m., EST.

Winners of an Israeli talent contest are being presented on the "Ed Sullivan Show" on Nov. 2, on CBS-TV, 8 p.m., EST. The winners include several musicians: Itzhak Perlman, 12-year-old violin virtuoso; Bracha Eden and Alexander Wolkowsky, piano-duo; Avraham Bilkomirsky, tenor of the Israeli Opera; Nehama Hendel and Menahem Eliran, singing duo; and the Yonaton Karmon dancers.

The Mormon Tabernacle Choir from Salt Lake City is also appearing in the program.

Callas Makes Concert Debut in Atlanta

Atlanta.—Maria Callas, the Metropolitan Opera's wizard of showmanship and drama, captivated a capacity audience at Atlanta's Municipal Auditorium with her first concert appearance here, on Oct. 14. Singing with the Atlanta Symphony, directed by Nicola Rescigno, Miss Callas presented a program of the operatic arias that have brought her legendary fame.

A high point of the program was the Mad Scene of "Hamlet". Using her emotionally expressive voice as a dramatic instrument, the soprano sang the aria with controlled intensity, moving in its power. An already eager audience became even more enthusiastic over the soprano's delicate handling of "Musetta's Waltz" from "La Bohème". Also included on the program were "Ambizioso spirito" from "Macbeth"; "Una voce poco fa" from "The Barber of Seville"; and "L'altra notte" from "Mefistofele".

The orchestra gave one of its finest performances to date in the Overture



Vronsky and Babin, duo-pianists, are greeted by Community Concert Association officials of Great Neck, N. Y., after their recital there. From the left: Seymour Chamberlain, vice-president; Mr. Babin; Miss Vronsky; Mrs. Edwin Redlich, president; Mr. and Mrs. Beit Von Speyer, hosts at the reception for the pianists

to "La Forza del Destino", the intermezzo from "Manon Lescaut" and the Overture to "L'Italiani in Algeri".

—Katherine Skogstad

Bonney in First Albuquerque Concert

Albuquerque, N. Mex.—A standing ovation was given Maurice Bonney, new conductor of the Albuquerque Civic Symphony, at the end of his first concert with the orchestra, on Oct. 7.

Mr. Bonney chose for his debut performance Beethoven's Overture to "Leonore" No. 3, Debussy's "Prelude to the Afternoon of a Faun", Copland's suite from the ballet "Billy the Kid", and Brahms's Symphony No. 2.

The orchestra's new conductor came to Albuquerque after three years as associate conductor of the Houston Symphony, where he worked under Leopold Stokowski. He was selected for the post by the board of directors following the resignation last spring of Hans Lange. Mr. Lange had held the position for eight years.

Also new for the orchestra for its 27th season are George Fenley as concertmaster and Ralph Berkowitz as business manager.

—Isabel Wiley Grear

Hobday Leads Charleston Opening

Charleston, W. Va.—The Charleston Symphony opened its 20th anniversary season on Oct. 5 at the Municipal Auditorium with a concert highlighted by the appearance of

Richard Ellsasser, young American organist, as guest artist.

Mr. Ellsasser was heard in two concertos of highly contrasting nature, the Concerto in F major, Op. 4, No. 4, by Handel, and the dramatic and striking modern Concerto in G minor for organ, strings and timpani by the French composer Francis Poulenc. He played each expertly, and was roundly applauded by the audience.

Mr. Ellsasser performed on an electronic organ of exceptionally good quality. While it hardly sounded like a pipe organ, many of the latter's effects were achieved.

The orchestra, under the direction of Geoffrey Hobday, gave excellent support in both concertos, and also came through with very creditable performances of Dvorak's Symphony No. 2, in D minor, and of three dances from Smetana's "The Bartered Bride".

Mayor John T. Compenhaver made a brief speech urging more widespread community support of the orchestra and stressing its value to the city.

—Bayard F. Ennis

Tampa Philharmonic Increases Schedule

Tampa, Fla. — The Tampa Philharmonic, under its musical director Alfredo Antonini, plans to increase greatly its activities, compared to last season. It will offer a total of 18 concerts, which will consist of five subscription concerts, six public concerts, one children's concert, one Christmas concert, two youth concerts, and three Pop concerts.

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Artists and Management

(Continued from page 12)

sentative; John Barnes, Midwestern Regional Representative; and Mary McGlone, Rocky Mountain area representative.

Mr. Vito has been associated with the Ted Bates advertising agency as radio and television producer, and has just returned from a world tour as concert manager and artists representative under the auspices of the American National Theatre and Academy.

Mr. Kornfeld has been a Community Concert Representative and during the past two years has been manager of the Portland (Ore.) Symphony.

Metropolitan Signs Union Agreements

The Metropolitan Opera Association signed with three major unions on Oct. 8, assuring labor accord for a period of three years. The unions were the American Guild of Musical Artists, representing the singers, chorus and ballet; the Associated Musicians of Greater New York, Local 802, representing the orchestra members; and the Theatrical Protective Union, Local No. 1, representing the stagehands. Contracts with eight other unions, representing smaller groups of employees, have been signed or are in negotiation at this time.

Verdi's "Otello" has been added to the 1958-59 repertoire, and will be given for the first time on Nov. 15, with Renata Tebaldi, Mario Del Monaco, and Leonard Warren in the leading roles. Miss Tebaldi will also sing in "Madama Butterfly" this season at the Metropolitan.

Four Choreographers

The company has engaged four choreographers and three soloists for the season. The choreographers, each assigned to the ballets in one opera, are John Butler ("Fledermaus"), Alexandra Danilova ("La Gioconda"), Yurek Lazowski ("Boris Godunoff"), and Matt Mattox ("Aida"). Antony Tudor continues as director of the Opera Ballet, with Mattlyn Gavers as ballet mistress.

The three soloists engaged are Lupe Serrano and Scott Douglas, of the American Ballet Theatre, and Jacques d'Amboise, of the New York City Ballet. Principal members of the Metropolitan Ballet include Suzanne Ames, Margaret Black, Edith Jerrell, Audrey Keane, Nancy King, Lolita San Miguel, Louellen Sibley, Thomas Andrew, Bruce Marks, and Donald Martin.

The Metropolitan Opera House observed its 75th anniversary on Oct. 22.

Leonie Rysanek, Viennese soprano, has been added to the roster at the Metropolitan this season. Her debut is scheduled for the latter part of the season, in "Aida". She will also be heard as Elisabetta in "Don Carlo", and possibly in other roles. A member of the Vienna, Munich, and Berlin Municipal companies, she sang at the Bayreuth Festival in 1952 and again this past summer. She made her American debut, in 1956, with the San Francisco Opera, and sang with that company again last year and this year. She also sings with the Chicago Lyric Opera this fall. Her only New York appearance was last March, as Lady Macbeth in the Verdi

opera, with the Little Orchestra Society.

Also added to the roster recently are Kunie Imai, Japanese soprano who was educated in Spain, and Primo Zamburo, Italian tenor who studied with the late Aureliano Pertile in Milan. Miss Imai made her operatic debut last year in Seville, as Cio-Cio-San. Mr. Zamburo made his debut at Varese in 1952, in "La Forza del Destino", and has sung in leading Italian and other European centers.

Willis Page With Columbia Artists

Willis Page, associate conductor of the Buffalo Philharmonic, has signed a management contract with Columbia Artists Management. He will be under the personal direction of Arthur Judson.

Veronika Mlakar Joins Chicago Opera Ballet

Chicago.—Veronika Mlakar, a Yugoslav ballerina who recently toured the United States with Roland Petit's "Les Ballets de Paris", has joined the Chicago Opera Ballet, which is making its third nation-wide tour this season.

Sidell Leaves Cincinnati Post

Cincinnati.—Robert L. Sidell has resigned from his position as managing director of the Cincinnati Summer Opera Association. He has served in this post since 1950, and will continue on the company's executive committee and board of trustees. In the past year he entered private business as a labor-relations counselor and public-relations expert.

Baltimore Appoints Peter Herman Adler

Baltimore.—Peter Herman Adler has been named conductor of the Baltimore Symphony for the 1959-60 season. Mr. Adler, who has conducted in Baltimore previously, is listed as one of the guest conductors for the current season. He will continue to serve as musical director with the NBC Opera Company.

New Opera Group Set by Sardos

"Operama", a new company to present opera in condensed form, is now booking its first complete season. Under the management of James Sardos, the organization will feature a maximum of four singers and an accompanist. The repertory will include "La Traviata", "Carmen", "La Boheme", "Faust", and "Aida".

American Artist Series In European Cities

Jay K. Hoffman, a young American concert impresario, initiated a recital series for American artists in Europe. The series, called "American Concert Artists in Europe", opened on Oct. 14 with a recital by Seymour Bernstein at the Salle Gaveau in Paris. Other artists sched-

uled to appear on the series include Sylvia Rosenberg, violinist; Jose Kahan, pianist; and Charles Holland, tenor. Some of the concerts will be held at Wigmore Hall in London.

Dispeker To Leave Little Orchestra

Thea Dispeker has resigned as general manager of the Little Orchestra Society of New York, effective at the end of the 1958-59 season. She will be succeeded next season by William L. Weissel, associate manager of the society for the past seven years.

Miss Dispeker expects to devote all her time in the future as artists' representative. She will continue as personal representative of Thomas Scherman, conductor of the Little Orchestra, and become musical consultant to the society, which she has managed since 1947.

School Concert Managers To Meet

The Association of College and University Concert Managers will have its first annual conference in New York City on Dec. 18 and 19.

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New Music

Die Reihe Devotes Issue to Webern

When the Universal Edition of Vienna prepared the original German edition of Volume 2 of *Die Reihe* (*The Row*), a periodical devoted to developments in contemporary music edited by Herbert Eimert and Karlheinz Stockhausen, it asked Igor Stravinsky for a foreword to this Webern issue. And with the brilliant economy that characterizes his scores, Stravinsky wrote in part: "We must hail not only this great composer but also a real hero. Doomed to total failure in a deaf world of ignorance and indifference he inexorably kept on cutting out his diamonds, his dazzling diamonds, the mines of which he had such a perfect knowledge."

In making this extremely valuable booklet available in English, Theodore Presser is performing a major service to American musicians and music-lovers. For Stravinsky's words are not idle or merely clever. Webern, in a lifetime of quiet withdrawal and creative concentration, actually succeeded in adding something new to the language of music and to musical concepts. Perhaps he will always remain a composer's composer (he never tried to achieve the scope or the wide human appeal exerted by Schoenberg and Berg), but he will have carved a deep niche for himself in the history of musical thought. And there will always be some who will relish the curious beauty of his music.

This handsomely illustrated issue of *Die Reihe* contains a great deal of valuable information about Webern and also a great deal of verbiage, and the reader must have patience in sifting one from the other. At times, the writing smacks of the Grand Academy of Lagado (I wish that all of the writers had read over this section of "Gulliver's Travels" as a terrible warning before embarking on their essays and analyses). But even when they are fanatical or pedantic, or doctrinaire, they are informative, and

many of the writers unite common sense and perspective with enthusiasm for Webern.

The contents range from such things as the biographical table by Friedrich Wildgans and brief tributes to the elaborate technical analyses by Leopold Spinner, Karlheinz Stockhausen, Heinz-Klaus Metzger, Armin Klammer, and Herbert Eimert with their bristling tables and excursions into higher mathematics.

Two things the reader should guard against: one is assuming that Webern was primarily a musical mathematician (he was actually a poet and lyricist); and the other is trying to understand the analyses without listening to the music. No matter how imposing a composer's intellectual equipment and technique, it is his music that determines his artistic significance and value to humanity. Luckily, Webern, like his teacher, Arnold Schoenberg, was not a laboratory composer. One does not have to understand the theory of relativity to enjoy his music.

The best procedure for those who are going to study the analyses thoroughly would be to listen to the recording of the music several times with score and then to tackle the structural dissections. But even for those who are either unable or unwilling to dig so deeply into Webern, this booklet will prove helpful in clarifying the nature of his music and its significance to some of the boldest young experimenters today. —R. S.

Messiah Edition Prepared for Organists

Organists who have struggled with the problems of accompanying Handel's "Messiah" from the vocal score will be more than grateful to Peters Editions which has just issued an organ score of the oratorio.

The idea of such a valuable publication is not new, but music publishers have shied away from such a tremendous project because of the terribly high expenses of engraving the large score. Considering the desirability of such a work and the immense number of performances of "Messiah" has annually, the new issue should repay the publishers in good will alone, if not in terms of dollars and cents.

This edition was prepared by Marmaduke P. Conway, author of "Church Organ Accompaniment", who has based it on that edited by Arnold Schering and Kurt Soldan for Peters. However, it can be used with all current "Messiah" editions, and the index gives the comparable page and section numbers of the Prout edition published by Novello.

Of necessity, this organ accompaniment is not for the beginner or the technically inefficient organist, but, as the editor points out, any player of reasonable competence will be able to handle it. The music is playable on a moderate-sized three- or even two-manual organ. Occasionally, fingerings and pedal markings are inserted for the guidance of the organist. Expression marks, slurs and phrase marks are sparingly introduced. Where metronome speeds are indicated, they are primarily meant to keep the soloist or chorus from tendencies towards undue haste.

In the case of registrations, they are rather general in nature, to be

First Performances in New York

Operas

Pizzetti, Ildebrando: "Murder in the Cathedral" (Empire State Music Festival, Sept. 17)
Strauss, Richard: "The Silent Woman" (New York City Opera, Oct. 7)

Orchestral Works

Creston, Paul: Toccata (Contemporary Music Society, Sept. 25)
Goebe, Roger: Fantasy for Two Pianos and Strings (Ernest and Miles Mauney, duo-pianists; Thomas Scherman, conductor)
Hovhannes, Alan: "Mysterious Mountain", Op. 132 (Contemporary Music Society, Sept. 25)
Leide, Enrico: "Alaskan Idyl" (American Symphony of New York, Oct. 10)
Orrego-Salas, Juan: "Obertura Festiva" (Contemporary Music Society, Sept. 25)
Vaughan Williams, Ralph: Symphony No. 9, in E minor (Contemporary Music Society, Sept. 25)

Songs

Graza, Fernando Lopes: "O terra que tudo cria"; "Oh que calma vai caindo"; "Quem embarca, quem embarca"; "Todos me levam a cara"; "Pena triste"; "Es falsa, tres vezes falso" (Nico Castel, Oct. 16)
Kay, Ulysses: "The Fugitives" (Eugene Brice, Sept. 28)
Perkinson, Coleridge: "Madrigal" (Eugene Brice, Sept. 28)

Chamber and Other Instrumental Music

Coeelho, Ruy: "Rapsodia Portuguesa" for violin (Vasco Barbosa, Oct. 16)
Imbrie, Andrew: String Quartet No. 3 (Fine Arts Quartet, Oct. 16)
Mana-Zuca: "Waltz Caprice" for piano (Abrasha Brodsky, Oct. 14)
Rapoport, Eda: Three Pieces for violin and piano (Metropolitan Wind Ensemble, Sept. 30)
Ratner, Leonard: Sonata for oboe and clarinet (Metropolitan Wind Ensemble, Sept. 30)
Robinson, Keith: Fantasy for oboe alone (Metropolitan Wind Ensemble, Sept. 30)
Singer, Andre: "Six Pieces" Op. 42, for piano (Jean Williams, Oct. 7)

Dance Scores

Keogh, Marguerite: "Variations for Four", orch. by R. Temple Savage (American Ballet Theatre, Sept. 25)
Prince, Robert: "N. Y. Export, op. Jazz" (Jerome Robbins' Ballets, Sept. 4)
Rangstrom, Ture: "Miss Julie", arr. by Hans Grossmann (American Ballet Theatre, Sept. 18)

followed at the discretion of the organist. To these suggestions Mr. Conway adds a series of notes commenting on the sections of the oratorio and how the organist can best serve the music in each instance. The instrumentation used in the Peters edition is also given at the beginning of each section.

The organ part is printed in large, clearly legible type. The vocal parts are printed in smaller type on one or two staves, with occasional simpli-

cations in text and music so as not to encumber the pages with detail that is not needed by the performer.

Approximate timing of the three parts of the score are given, and the work is available in both paper-bound and cloth-bound editions.

This publication represents the loving, successful efforts of many musicians over a long period of time. Peters is to be congratulated on bringing the project to triumphant fruition. —R. A. E.

Composers Corner

Three of the four American composers, chosen to visit Russia under the auspices of the International Educational Exchange Service of the Department of State, left New York on Sept. 17. The three are Roy Harris, Ulysses Kay, and Roger Sessions. The fourth member of the group, Peter Mennin, joined them in Copenhagen. They are scheduled to spend four weeks in Russia.

Yuri Shaporin, Soviet composer, wrote a favorable review in *Pravda* after the concert given in honor of the four visiting composers. The works, played by the Radio Symphony Orchestra were Harris' Fifth Symphony, Mennin's Sixth Symphony, excerpts from Sessions' "Black Maskers" suite, and Kay's "New Horizons" Overture. Mr. Shaporin praised their form and found all the works "a visible concern for a melodious beauty".

Orlando Otey, who has just returned from Mexico City where he appeared on radio, television, and in concert, will appear with the Easton (Pa.) Symphony this season, playing Chopin's Second Piano Concerto. His "Sinfonia Breve" will be played by the Wissahickon Valley Symphony in November, and his new work, "Poetica", for soprano and orchestra, to words by Garcia Lorca, will be given its premiere next Feb. 26 by the Main Line Symphony, with Marie Traficante as soloist under the direction of Louis Vyner. His Suite for Strings will be played by the Philadelphia Virtuosi at the Academy of Fine Arts on March 20.

The same Fox Publishing Company has announced the appointment of Lewis Roth as director of the firm's educational department.

Charles Haywood, associate professor of music at Queens College, has been designated as music editor of a series of vocal books by the E. B. Marks Music Corporation.

Jose Serebrier has been given his second Guggenheim Foundation Award for the year 1959. The youngest winner of this fellowship, he has also been awarded an "Antal Dorati Fellowship" by the University of Minnesota.

Shapiro, Bernstein, & Co., Inc. has announced the appointment of Ben Hoagland Jr. as director of educational music.

Dimitri Shostakovich, who has been awarded the Sibelius prize on Oct. 10, announced the donation of the \$24,000 award to the Soviet-Finland Society.

Oliver Daniel, director of BMI Contemporary Music Projects, has been named National Music Council representative to the International Music Council General Assembly and

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Congress. He left for Europe to attend the Paris session between Oct. 20 and 30.

The Portland Junior Symphony Association announced that this year's commissions given under its \$10,000 Rockefeller Grant have been awarded to Benjamin Lees and Alexei Haieff.

George Garratt's second violin sonata had successful performances last September in Paris and Geneva by the French violinist Gerard Velay. The same artist has commissioned the composer to write a trio for piano, violin, and cello, to be performed next spring in Europe.

Nikolai Lopatnikoff's "Variazioni Concertanti", commissioned by the Pittsburgh Symphony under a grant of the Pittsburgh Bicentennial Association, will be given its premiere on Nov. 7 by the Pittsburgh orchestra under the direction of William Steinberg.

A memorial service of music by Ralph Vaughan Williams will be sung by the Canterbury Choral Society on Nov. 2 at the Church of the Heavenly Rest in New York City. Among the works to be sung under the direction of Charles Dodsley Walker, are "Five Mystical Songs", with Donald Gramm as soloist; the "Benedicte", with Ellen Faulstich as soloist; the "Hundredth Psalm" and the "Festival Te Deum".

Rodolfo Halffter's Second Sonata for Piano was given its American premiere on Oct. 22 by Jose Echaniz. Mr. Echaniz's recital took place at the Spanish Institute in New York City.

Music Publishers Additional Listings

New publications for the past year of Bourne, Inc., included for solo voice, Dorothy Lowell's "Love's Garden" and Mary Ann Eager's "Eternal Love, Divine". For chorus it published Mary Deacon and Elfrida Norden's "Little Holy Jesus" (SA); "Early Sacred and Secular Choral Series" (SATB), edited and arranged by Norman Greyson and including works by Hassler, Victoria, etc.; Frank Erickson's "The Music Makers" (SATB); and three chorales from Bach's "Christmas Oratorio" arranged by Ehret. Bourne is located at 136 West 52nd St., New York 19, N.Y. Inquiries should be addressed to Judith Bell.

New publications by Summy-Birchard Publishing Company included for piano the following collections: "Music for the Pianist", Books 1, 2, and 3, by Withrow and Berlinger; "Early American Tunes", by Weybright; "The Burnam Book", by Edna Mae Burnam; "Lyric Preludes", by Gillock; "Teachers' Choice", Books 1, 2, and 3; "Portuguese and Spanish Keyboard Music of the 18th Century", edited by Jonas; "Piano for Two", original Schubert and Schumann duets, edited by Jonas. Also for piano were Newman's edition of Beethoven's "Diabelli" Variations, and many solos.

Band works from Summy-Birchard were Philip Gordon's "Meet the Masters"; Church and Dykema's "Modern Band Training" (revised); William Latham's "Court Festival" Suite; Fitzgerald's arrangement of selections from Humperdinck's "Hansel and Gretel"; Lloyd Pfausch's "Canticle to Peace", with mixed chorus; and many other items.

Adler's "Glory to God" (SSAA), a Christmas cantata, and "Early Carols of Christmas" (SATB), a collection arranged by Gillette were leading choral items from Summy-Birchard,

which also published many new sacred and secular short pieces. Summy-Birchard is at 1834 Ridge Ave., Evanston, Ill. Address inquiries to Robert G. Olson, editor.

Two Publishing Firms Unite

Minneapolis.—This year, two respected names in music publishing, Schmitt Publications, Inc., of this city, and Hall & McCreary Company, for over 50 years located in Chicago, united under one name, Schmitt, Hall & McCreary Company. They now occupy three floors at Park Avenue at Sixth Street, Minneapolis 15, Minn.

Robert A. Schmitt is president, and the staff includes W. D. Clark, vice-president in charge of printing and production; Ed Olson, vice-president and general manager; W. B. Lindsay, public relations; Ruth Heller, music editor in charge of instrumental publications.

New vocal and instrumental catalogues as well as the annual Music Directors' Desk Book for 1958-59 have just been issued. Textbooks, compositions, and arrangements by over 275 authors and composers are listed.

Among the many new publications are over 50 octavos, including a choral cycle, "The Redeemer", by Leland B. Sateren; a book for young children, "Sing with Action", by Rita Kiltz and Hazel Neff; band arrangements (including Introduction and Menuetto from Haydn's Symphony No. 102, arranged by Logan; the third movement of Mendelssohn's Symphony No. 3, arranged by Barnard; Floyd Barnard's "Arrowhead Country"; and Peter Sivanich's "Holiday Sleigh Ride"); and a textbook, "Building a Church Choir", by Harry Robert Wilson and Jack L. Lyall.

—Paul S. Ivory

Shawnee Press Buys Templeton Firm

Shawnee Press, Inc. announced the purchase of the Alec Templeton Music Company and the appointment of Guy Freedman, former vice president of Alec Templeton, Inc. as New York representative. Alec Templeton, Inc. will henceforth be known as Templeton Publishing Co., Inc., a wholly owned subsidiary of Shawnee Press. Alec Templeton personally has signed a long term agreement with Shawnee Press.

Contests

Liverpool Philharmonic Piano Competition. Under the auspices of the Royal Liverpool Philharmonic Society. To be held from May 10 to 23, 1959. Open to pianists of any nationality between the ages of 18 and 30. Deadline for application: Dec. 31, 1958. First prize: 6 concert engagements with the Liverpool Philharmonic. For further information write to Royal Liverpool Philharmonic Society, Philharmonic Hall, Hope Street, Liverpool 1, England.

American Bandmasters Association Contest. For compositions for concert band. Open to composers of all nationalities. First prize: \$500. For further information write to Mr. Johnston, director of Philco Band in Philadelphia, Pa.

Fresno Service League Young Arts Awards. Under the auspices of the (Continued on page 32)

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(Continued from page 31)

Fresno Philharmonic and the Service League, Inc., Fresno, Calif. For piano, voice, and instrumentalists. Open to residents of California between the ages of 16 and 25. First prize: \$250 and appearance with the Fresno Philharmonic. Auditions will be held on Jan. 10 and 11 in Fresno. For further information write to Fresno Philharmonic Orchestra, Box 1055, Fresno, Calif.

Harvard Musical Association Award. For a chamber music composition. First prize: \$500. Deadline for application: Dec. 31, 1958. For further information write to Harvard Musical Association, 57a Chestnut Street, Boston 8, Mass.

Anthem Contest. Under the auspices of the American Guild of Organists. For an anthem for mixed voices not to exceed six minutes in length. First prize: \$150 and publication by the H. W. Gray Company on a royalty basis. Deadline: Jan. 1, 1959. For further information write to American Guild of Organists, 630 Fifth Avenue, New York City.

The Friday Morning Music Club Foundation's National Auditions. Open to stringplayers of United States citizenship, between 16 and 23. Three scholarship awards: \$1,000, \$300, and \$100, and a concert performance by the winner with the National Symphony Orchestra. Auditions at Cosmos Club from Sept. 9 to 11, 1959. Deadline for application: June 1, 1959. For further information write to Mrs. Kathryn Hill Rawls, 1805 37th St. N.W., Washington 7, D. C.

Annual Young Artist Competition, Fort Collins, Colo. Under the auspices of the Fort Collins Symphony Society. For strings, woodwind, French horn, trumpet, and piano. Open to high school juniors and seniors only. First prize: Cash award and appearance with Fort Collins Civic Symphony. Deadline: Jan. 5, 1959. For further information write to: Young Artist Competition, Fort Collins Symphony Society, 1515 S. Shields, Fort Collins, Colo.

Church Anthem Competition. Under the auspices of the Religious Arts Guild, Boston, Mass. The best anthem will be sung on the coast to coast CBS Church of the Air on

Dec. 7, 1958, when the United Nations Universal Declaration of Human Rights will be celebrated. Deadline for all entries: Nov. 15, 1958.

Eleventh Ernest Bloch Award. Compositions for mixed chorus not to exceed 6 minutes (any text on a secular theme may be chosen). Open to American and foreign composers. First prize: \$350.00, publication by the Mercury Music Corporation, and premiere performance by the United Temple Chorus. Deadline for all entries: Feb. 1, 1959. For further information write to: United Temple Chorus, Box 15, Woodmere, N. Y.

Student Composers Awards. Under the auspices of Broadcast Music, Inc. Open to citizens or permanent residents of the United States or Canada, who will be under 30 years of age on Dec. 31, 1958. No limitations are established as to instrumentation or length of manuscript. Deadline: Feb. 15, 1959. Prizes totalling \$9,250. For further information write to SCA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N. Y.

Puccini Contest. For an opera in three acts which has never been performed. Open to composers of all nationalities under the age of 40. First prize: 5,000,000 lire, to be divided between composer and librettist. Deadline: Dec. 31, 1960. For further information write to the Secretary, Teatro alla Scala, Milano, Italy.

Rumanian and Russian musicians won the first five prizes at the violin competition held last September in Bucharest, Rumania. The first prize went to **Stefan Ruha**, Rumania. Second place awards were given to **Solomon Snitkovski**, Russia, and **Varujan Cozighian**, Rumania. Two third places were won by **Evgheini Smirnov**, Russia, and **Danil Podkovski**, Rumania. Honorable mention was given to **Charles Libove**, United States, **Ralph Holmes**, England, and **Lilia Baretti**, France.

The Oberlin String Quartet placed fourth in an international competition held in Liege, Belgium, from Sept. 6 to 12. The Oberlin group was the only American quartet to rank among the top four, placing behind ensembles from Hungary, Czechoslovakia, and Poland.

Otto Zykan, Viennese pianist and composer, won the International Contest for Modern Piano Music held in Darmstadt, Germany.

The 1958 Ronald Murat Award of the Connecticut Valley Music Association was given to 16-year-old **Ellen Miller** of East Haddam, Conn.

Arnold Steinhardt, 21-year-old violinist from Los Angeles, was announced winner of the 19th annual Leventritt Competition. Mr. Steinhardt is a student of Ivan Galamian at Curtis Institute of Music. The other finalists were Italo Babini cellist and Charles Castleman, Eric Friedman, Jerome Rosen, and Gerard Kantarjian, violinists.

Awards of the William and Noma Copley Foundation for 1958 have been given to the composers **Narcis Bonet**, of Barcelona, Spain; **Howard Swanson**, of Atlanta, Georgia; and **Harold Knapik**, of Chicago, Ill.



Armenta Adams

Musicians Club Gives Awards to Pianists

Armenta Adams, young Cleveland pianist, won the first prize of \$700 in the auditions of the Fourth Annual Awards of the Musicians Club of New York. Miss Adams is a pupil of Sascha Gorodnitzki.

Other prizes in the amount of \$300 and \$200 were given to Mitchell Andrews, a native of Iowa City and pupil of Rosina Lhevinne, and Augustin Anievas of New York City and pupil of Adele Marcus.

Louisville Hears Ben-Haim Premiere

Louisville, Ky.—The opening concert of this season by the Louisville Orchestra, under the direction of Robert Whitney, on Oct. 28, featured the premiere of Paul Ben-Haim's "To the Chief Musician, Metamorphoses for Orchestra". The work was commissioned by the orchestra.

Other premieres of commissioned works during the 1958-59 season include Benjamin Lees' Symphony No. 2, Bohuslav Martinu's "Estampes", Nikolai Lopatnikoff's Music for Orchestra, Op. 39, Klaus Egge's Symphony No. 3, and Wallingford Riegger's Variations for Violin and Orchestra.

Gielgud Begins Solo Appearances

Sir John Gielgud, British actor, opened a 13-week coast-to-coast tour in Stratford, Ont., on Sept. 20. During this tour, which is directed by the Special Attractions division of the William Morris Agency, Sir John will be giving over 80 performances. Programs include excerpts from 20 Shakespearean roles and readings from his "Ages of Man".

Serge Lifar Resigns From Paris Opera

Paris.—Serge Lifar, ballet master of the Paris Opera, resigned from this post after having been with the company for 30 years. Mr. Lifar, who will continue as ballet instructor at the Ecole Normale de Musique, blamed his departure on "governmental interference".

Previews, Apprentices In Oakland Season

Oakland, Calif.—Piero Bellugi, conductor of the Oakland Symphony, has announced a series of "concert previews" for subscribers, at the final rehearsal before each concert. The series started with the rehearsal on Oct. 27 for the Oct. 28 opening. It is limited to subscribers and special

guests so as not to detract from attendance at concerts.

Mr. Bellugi will comment on the program, with illustrations by the orchestra, as "a rehearsal in listening" for the audience as well as for the musicians.

Three student conductors, who previously studied with Mr. Bellugi at the University of California, have joined him for an "apprentice conductor" project. They are Alphonse Shibusawa, of Japan; Man Bok Kim, of Korea; and Carol Boyer, pianist and UC student who is currently playing percussion in the orchestra.

—Clifford Gessler

Fresno Philharmonic Signs New Manager

Fresno, Calif.—The board of directors of the Fresno Philharmonic appointed Lloyd H. Haldeman as the Philharmonic's first full-time manager. A member of the American Symphony Orchestra League, he was for two years manager of the Columbia (Pa.) Symphony. Conductor of the Fresno Philharmonic is Haig Yaghjian, winner of the International Young Conductor Contest in Liverpool.

Vienna Academy Chorus Returns

The Vienna Academy Chorus returned to the United States on Sept. 26 and began its fifth transcontinental tour three days later. Guenther Theuring is conducting the 24 men and women of the chorus in 53 appearances in the United States, Canada, and Mexico.

James Farrar Sings With Two Companies

James Farrar sang Escamillo in "Carmen" with the Long Island Opera Company last month and Paganini in "The Magic Flute" in Chattanooga, Tenn., in November. He gave a recital of Mana-Zucca songs at the composer's New York home on Oct. 26.

Korn Leaves For Israeli Tour

Richard Korn left on Oct. 10 for two months in Israel, where he has been engaged as guest conductor. During his 15 appearances he will include many contemporary American works on his programs. This past summer Mr. Korn was a guest conductor at Robin Hood Dell in Philadelphia.

Carl Yost Group Gives Aida

The Carl Yost Mastersingers presented a performance of "Aida" on Oct. 26 at the High School of Fashion Industries, in New York City, in a benefit for the New York Heart Fund. It will be repeated on Nov. 15.

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Books

In the Grand Tradition

Knappertsbusch. By Walter Panofsky. Preface by Wieland Wagner. Photos by Rudolf Betz. (Donau Kurier Publishing Co., Ingolstadt, Germany. \$2.75.)

Reading this brief and poignant essay on Hans Knappertsbusch, one is surprised to find out that it was published as special tribute to the conductor's 70th birthday. Unbelievable as this fact may be—Knappertsbusch's artistic life story is so full of noteworthy musical offerings as to fill twice that amount of years. Still, from photographs emerges this ever-youthful, and deepthinking face of an energetically happy musician, nurtured in the tradition of Hans Richter, and, uncompromisingly, preserving the great style of the noted Wagnerian conductor. His is an often puzzling, always unpredictable manner of performing: Knappertsbusch, never relying too much on rehearsals, still works miracles by the sheer power of his intuitive drive.

Expelled by Hitler from his beloved Munich, Knappertsbusch returned there, triumphantly, after the end of the war. At home in Vienna as well as in Bayreuth, he guest-conducted all over Europe, and is greatly honored for his outstanding recordings.

Combined with the excellently chosen pictorial material, Panofsky's unveiling of Knappertsbusch's psychological and artistic traits, gives us a fair and unassuming account of the Generalmusikdirektor's career, viewpoints, and eminence in the present-day musical life.

—R. B.

Books Received

(More detailed reviews of some of these books will appear in later issues of *MUSICAL AMERICA*.)

Listening to Music. By Winthrop Sargeant. (Dodd, Mead. \$4). Highlights of New York's music seasons, 1949-57, by the music critic of *The New Yorker*. 302 pp. Illustrated with drawings by Laszlo Roth.

The Naked Face of Genius. By Agatha Fassett. (Houghton Mifflin. \$5). An account of the last five years of Bela Bartok's life. 367 pp. Illustrated.

The Way of the Conductor. By Karl Krueger. (Scribners. \$3.95). An explanation of the conductor's role in terms of his instrument and of the music he directs. 250 pp. Illustrated.

Igor Stravinsky: An Autobiography. By Igor Stravinsky. (M. & J. Steuer. \$4.50). An account of the life and music of a man who continues to be a major influence on the culture of the 20th century. A new edition of an important book. 176 pp.

Schubert: Memoirs by His Friends. Collected and edited by Otto Erich Deutsch. (Macmillan. \$10). 501 pp. Illustrated.

Memoirs of Carl Flesch. Translated and edited by Hans Keller in col-

laboration with Carl Flesch's family. Foreword by Max Rostal. (Macmillan. \$6). 393 pp. Illustrated.

Music and Western Man. Edited by Peter Garvie. (Philosophical Library. \$7.50). A symposium providing an over-all picture of musical culture from ancient Greece to the present. 328 pp.

Shining Trumpets. By Rudi Blesh. (Knopf. \$7.50). Newly revised, up-to-date and enlarged history of jazz. 410 pp. Illustrated.

Learning to Listen. By Grosvenor Cooper. (University of Chicago Press. \$5). A guide to good listening habits and introduction to musical knowledge essential to understanding of great music. 167 pp. Illustrated with musical examples.

Basic Concepts in Music Education. Edited by Nelson B. Henry. (National Society for the Study of Education. Distributed by University of Chicago Press. \$4). The 57th Yearbook of the National Society for the Study of Education. 362 pp.

Encyclopaedia of Radio and Television. J. H. Reyner, technical consultant. (Philosophical Library. \$12). Revised edition of a standard work dealing with all practical aspects of radio and television technology. 736 pp.

The Gold in Tin Pan Alley. By Hazel Meyer. (Lippincott. \$3.95). The story of popular music in America. 258 pp.

Thomas Tomkins. By Dennis Stevens. (St. Martin's Press. \$6). A complete study of the life and music of the English composer. 204 pp. Illustrated.

Personal Recollections of Arnold Dolmetsch. By Mabel Dolmetsch. (Macmillan. \$6). A portrait by his wife of one of the greatest authorities on early music, instruments and dancing. 198 pp. Illustrated.

Modern Dance in Education. By John Russell. (MacDonald & Evans. \$2.50). A book intended to serve as a help for those beginning to teach dance in schools, whether students or practicing teachers. 99 pp. Illustrated.

Man and His Music. The Story of Musical Experience in the West. Romanticism and the 20th Century (from 1800). By Wilfrid Mellers. (Essential. \$7). Another of the same series. 236 pp.

Johannes Brahms and Theodor Billroth. Translated and edited by Hans Barkan. (University of Oklahoma Press. \$5). A chronological collection of 331 letters exchanged between Brahms and Billroth, Viennese surgeon and teacher, from their meeting in 1865 until Billroth's death in 1894. 264 pp. Illustrated.

Historical Sets, Collected Editions and Monuments of Music. Compiled by Anna Harriet Heyer. (American Library Association. \$485 pp.

Speaking of Pianists. By Abram Chasins. (Knopf. \$4). A discussion



After a concert by the Cincinnati Symphony for the Mansfield (Ohio) Civic Music Association, C. H. Platt (left), association vice-president, meets with Thor Johnson (center), who conducted, and Robert Misenheimer, Western Division Manager of Civic Concert Service

of the great pianists of yesterday and today and the potentially great of tomorrow, their characters, lives, problems and the world in which they live, by the well-known pianist, composer, teacher and music director of WQXR. 290 pp.

Tonality, Atonality, Pantonality. By Rudolph Reti. (Macmillan. \$5.50). "A plea and stimulation for that part of the contemporary compositional endeavor which is outspokenly 'modern' in style." 166pp.

Schubert. By Maurice J. E. Brown. (St. Martin's Press. \$6.75). A complete study of the great composer for the modern reader. 414 pp. Illustrated.

The Musical Life. By Irving Kolodin. (Knopf. \$4.50). A work grown out of more than 15 years work as a critic of music, musicians, recordings and audiences. 266 pp.

Faith in Music. By Ulric Devare. Foreword by Erich Wolfgang Korngold. (Comet. \$3). A book of appreciations and musical evaluations and a testament of its author's "journey through masterpieces". 69 pp.

The Maestro. By Gerard Hoffnung. (Mills Music. \$1.25). Series of 52 caricatures of a conductor's emoting from his first *alerto* to his final *bravo bravissimo*.

Music of the Americas, North and South. By Paul H. Apel. (Vantage

Press. \$3.95). An encyclopedic guide to the music and musicians of both continents. 252 pp.

A Baton for the Conductor. By T. L. W. Hubbard. (Houghton Mifflin. \$3). A novel concerning a psychiatrist with a taste for music. 200 pp.

Music Education for Teen-Agers. By William R. Sur and Charles F. Schuller. (Harper. \$6). A guide to all those interested in the musical development of young people. 478 pp. Illustrated.

Encyclopedia Britannica Appoints Slonimsky

Encyclopedia Britannica announced the appointment of Nicolas Slonimsky to its Editorial Advisory Board. Mr. Slonimsky will periodically review Britannica's reference material in the field of American music, editing and suggesting new articles, recommending new contributors, and indicating final authoritative approval on material for publication.

Theatre Guide In 11th Edition

The 11th edition of "Stubs", seating-plan guide to theatres in New York, Los Angeles, San Francisco, New Haven, Stratford (Conn.), Wilmington, Washington, Chicago, Boston, Philadelphia, Newark, Millburn (N.J.), and Princeton (N.J.), is now available. It is published by Lenore Tobin, 246 West 44th Street, New York 36, N. Y.

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Schools and Studios

The New York Singing Teacher's Association held their first meeting of the season on Oct. 21, under their new president, Burton Cornwall, at Carl Fischer Concert Hall. The guest speaker was Friedrich Brodnitz, author of "Keep Your Voice Healthy", whose subject was "The Relationship of the Speaking Voice to the Singing Voice". Mr. Brodnitz illustrated his lecture with recordings. New members elected to active membership at the meeting were Josephine Lombardo and Robert William Diehl.

James Aliferis was appointed President of the New England Conservatory of Music. Mr. Aliferis, who succeeds Harrison Keller, comes to the Conservatory from a 12 year association with the University of Minnesota.

The Hunter College Opera Association presented film versions of "Cavalleria Rusticana", with Mario Del Monaco, and "Pagliacci", with Gina Lollobrigida, Tito Gobbi, and Afro Poli, for the benefit of the Hunter College Opera Workshop, on Oct. 31.

The Manhattan School of Music, now in its 41st year, is initiating two new courses this fall: Jazz and Popular Music, presented by John Lewis, director of the Modern Jazz Quartet, Bill Russo, and John La Porta, and Acting for the Lyric Stage, presented by Basil Langton, actor and director. John Brownlee, director of the school, has announced that \$50,000 in scholarships has been awarded for the current academic year. Students are registered from 42 states and 18 foreign countries, including many who have come from other colleges and conservatories for graduate work.

"Music in Catholic Worship", a radio series presented by the National Council of Catholic Men, has been processed into a record album under the auspices of Manhattanville College of the Sacred Heart.

The music faculty of McGill University presented a lecture-recital by Suzanne Bloch, the daughter of Ernest Bloch, on Oct. 23. The appearance of Miss Bloch, who specialized in early music and such instruments as the lute, the virginals, and the recorder, was arranged by Ellen Ballon.

Paul Emerich is presenting a musical evening at his studio on Nov. 1. On a new Boesendorfer piano, which had just arrived from Vienna, he was scheduled to play Beethoven's "Diabelli" Variations. Evelyn Sachs, mezzo-soprano, was to be accompanied by Rudolf Schaar in lieder by Brahms and Wolf. Renato Bonacini, violinist; Fausto Esteves, cellist; and Mr. Emerich were to be heard in Schubert's B flat Trio, Op. 99.

The Juilliard School of Music started its 54th academic year on Oct. 9 with convocation ceremonies held in its concert hall. William Schuman, president, welcomed faculty and students and introduced Charles Bestor of the school's administration, who spoke about the Juilliard Orchestra's European tour last

summer. The enrollment includes 97 foreign students from 31 countries, 319 scholarships have been awarded for the new academic year.

Natalie Hinderas has been appointed to the faculty of the Philadelphia Conservatory of Music to teach advanced piano students. A former John Hay Whitney Opportunity Fellow, Miss Hinderas has also held a Rockefeller Foundation grant for advanced music study. She has appeared in recital in Europe and in this country and with orchestras in Washington, Cleveland, and New York.

Daniel Pinkham was appointed organist and choirmaster at the King's Chapel in Boston. Mr. Pinkham, who often appeared as organist on E. Power Biggs radio program, performs also regularly as harpsichordist with the Boston Symphony, and tours with Robert Brink, violinist.

The Mannes College of Music established a workshop for interpretation and performance of Renaissance and Baroque Music. The workshop, named Collegium Musicum, is under the direction of Sydney Beck.

Howard Hanson, who is celebrating his 35th anniversary as director of the Eastman School of Music, has announced several new appointments to the music staff. They are: Robert Sattler, manager of Kilbourn Hall and Kilbourn Concert Bureau; Daniel Patrylak, who will join the trumpet faculty; David Clark, physical director; and Everett Gates, who will join the academic department.

Marquesa Helene de Porcelli, voice teacher and consultant, has re-opened her New York studio in Carnegie Hall. Marquesa de Porcelli, a Licentiate of the Royal Academy of Music in London and director of Royal Allied Artists, Inc., was formerly first assistant at the Scuola Cantorum in Rome to Prof. E. Herbert-Caesari. In addition to her teaching activities, Marquesa de Porcelli has appeared in leading operatic roles and recitals throughout Europe.

Julia Laurence, voice teacher, has opened her studio at New York City to new pupils. In addition to her teaching and concert activities, Miss Laurence has enjoyed an extensive singing career on records, radio, motion pictures and in several Broadway shows.

Young artist pianists will be auditioned during the month of November for appearances in a new Town Hall series, "Interpretations of Piano Masterworks", conducted by Hazel Griggs. Programs will be designed for auditors, performers, and teachers, and will be given weekly for ten weeks next spring. For information and appointment write The Town Hall, 123 West 43rd St., New York 36, N. Y.

The Boston Conservatory of Music announced the appointment of Robert W. Drum as Dean and member of the faculty. Besides his administrative duties, Mr. Drum will teach piano and a graduate course in music history. Plans for the season at the Conservatory include a production of "Martha" by the newly-formed Musical Theater Workshop under the direction of Hamilton Benz and Philine

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Falco; and performances of Verdi's "Stabat Mater", Mussorgsky's "Joshua", and Vaughan Williams "Benedicite" by the Conservatory Chorus under Reuben Gregorian.

Walter Ducloux, head of the opera department at the University of Southern California School of Music, has also been appointed conductor of the University Orchestra and head of the conducting department.

The American University Chamber Music Society, under the direction of George Steiner, opened its tenth season on Oct. 7. The opening concert included works by Peter Mennin and Louis Gruenberg.

James Paul Kennedy, chairman of the music department of Bowling Green State University, announced the formation of its trio-in-residence. The group, to be known as the "Pro Musica Trio", consists of Paul Makara, violin; Seymour Benstock, cello; and Robert Chapman, piano; all regular members of the faculty.

Brandeis University opened a series of six monthly lectures on Oct. 14 at the Hunter College Playhouse in New York City. "Role of the University in the Arts" is the theme of a discussion on Jan. 13. The panel will include Aaron Copland, composer; Harold Clurman, stage director; and Jacques Lipchitz, sculptor.

Lionel Nowak, a faculty member of the Bennington College of Music, left for Russia to study music education in the Soviet Union. His stay in Russia, which began Oct. 22, is scheduled for 30 days.

Sidney Griller, first violinist of the Griller Quartet and artist in residence at the University of California, has assumed direction of the University Symphony Orchestra.

The University of Redlands is bringing as a quartet in residence the Feld Hungarian String Quartet once of Vienna, Austria. Enthusiastic after meeting members of the refugee quartet, Harold L. Zellerbach, president of Crown Zellerbach Paper Co., offered to underwrite the expense. At a recent meeting in Redlands he also encouraged music lovers of the valley to assist in the raising of several thousand dollars to finance the project. The International Rescue Committee in Vienna had already pledged \$2,000 to transport the four musicians and their families to Redlands.

Robert Koff, second violin of the Juilliard String Quartet has resigned to devote more time to teaching. Mr. Koff has accepted an appointment to the faculty of Brandeis University, where he will be Director of Performing Activities in Music and Visiting Lecturer. He will be replaced by

Isidore Cohen, who has been a member of the Kell Chamber Players, the Schneider String Quartet, the Collegium Musicum, and a participant in the Casals Festival in Puerto Rico in 1957. The other members of the Juilliard Quartet are Robert Mann, first violin; Raphael Hillyer, violist; and Claus Adam, cellist.

E. Chappell White, assistant professor of fine arts at Emory University, has been appointed acting chairman of the department of fine arts. He succeeds Vice-President Judson C. Ward, Jr., who has been serving as acting chairman, in addition to his duties as vice president.

The College of Puget Sound announced recently the inclusion in the 1958-1959 college catalogue of a major in Sacred Music, which will be offered under the Bachelor of Music Degree now given by the School of Music of the College. The degree will be offered with a concentration in either voice or organ.

The Royal Conservatory of Music in Toronto appointed Myron Schaeffer, American musicologist and theoretician, as assistant professor of music. Elemer Nagy, stage director and designer, comes to the conservatory this fall as guest lecturer. Boris Roubakine will give a "Practical Piano Course for Music Teachers and Students" at the conservatory between Nov. 10 and 21.

The 1958-59 season of music events sponsored by the Conservatory of Music at the Oberlin College, opened on Oct. 21 with a recital by Johanna Martzy, violin. Other presentations will include concerts by the Cleveland Orchestra under George Szell; Leonard Rose, cello; Eileen Farrell, soprano; Richard Lewis, tenor; Glenn Gould; piano; the Budapest String Quartet; and Jorge Bolet, piano.

Music School Association Schedules Conference

St. Louis—The 34th Annual Meeting of the National Association of Schools of Music will be held here on Nov. 27, 28, and 29. This meeting will bring together the administrative heads of some 225 schools teaching music on the professional level. The applications of new schools desiring membership will be considered and acted on.

An intensive study will be made of the present copyright law and its proposed revision. The revision of the law as it now stands is under consideration by Congress, and may be in the form of a bill by the time the meeting is held.

One entirely new feature of the program will be an administrator's workshop in which problems connected with administrative work will be discussed.

Officers of the National Association of Schools of Music are: President, E. William Doty, University of Texas, Austin; Treasurer, Frank B. Jordan, Drake University, Des Moines, Iowa; and Secretary, Burnet C. Tut-hill, Memphis College of Music, Memphis, Tenn.

American Ballet Theatre Sets Financial Record

For its three-week fall season, which closed Oct. 4, the American Ballet Theatre set a record for the biggest box office receipts per performance in the past 13 years. The previous high was in 1955 when the company celebrated its 15th anniversary.

Irwin Hoffman In St. Louis

Irwin Hoffman, conductor of the Vancouver Symphony, was appointed permanent summer conductor of the St. Louis Little Symphony.

Mueller Takes Halifax Post

Halifax, N. S.—Leo Mueller has been appointed musical director of the Halifax Symphony. Until last season, Mr. Mueller was assistant chorus director of the Metropolitan Opera.

Dance in New York

(Continued from page 18)

whiplash and has the instincts of a true artist. Every moment that he was on stage he was fully alive and immersed in his role. In the Quintet and especially in "Come Sunday", in which he had a chance to show his dramatic ability, he stood out strongly from a generally mediocre company.

The program opened with an elaborate popular fantasy on Gershwin themes by Donald Shirley, pianist, with Juri Taht, cellist and Kenneth Fricker, double bass, very well played. Mr. Shirley also arranged the music for the Butler work and Mr. Holder's "Come Sunday". Claudia MacNeil was the singer in both works, adding a delightfully earthy touch. From a less prodigally endowed talent this concert would have been acceptable, but it was decidedly not up to Mr. Holder's own previous standards. —R. S.

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The annual Fine Arts Festival of Coe College, Cedar Rapids, is discussed by Dorothy Warenskjold, Carlisle Floyd (center) — two musicians who took part in the event — and Joseph E. McCabe, college president



George Henry

Letters to the Editor

Covent Garden Anniversary

To the Editor:

On page 14 of the September **MUSICAL AMERICA**, a small article about Blanche Thebom states that she was the only American to sing at the hundredth anniversary celebration of Covent Garden on June 10. I know of two other Americans who sang on that date: San Jose's own Irene Dalis, mezzo-soprano who has received such tremendous acclaim at the Met and San Francisco Opera recently, and Maria Meneghini Callas.

Alma Taylor
Santa Clara, Calif.

Miss Taylor is correct in stating that Miss Dalis and the American-born Miss Callas also sang at the Covent Garden anniversary, and we regret the omission.—The Editor.

National Barriers in Music

To the Editor:

I read with interest, though not a little consternation, the article by Neville Cardus on Vaughan Williams in the September issue of **MUSICAL AMERICA**.

As one who puts emphatic stress on the elevated place in the composers' canon of both Vaughan Williams and Bruckner, I cannot let Mr. Cardus' remarks pass unanswered.

What, in effect, he is saying is: these two artists, excellent in their class though they be, remain inferior to the very greatest for whom the language of place and people has no ultimate significance—and is certainly not, for them, in any sense a barrier.

I disagree. True, all art at its greatest is essentially universal—but only in terms of its comprehensibility. Not in terms of its substance *per se*.

Music (like literature) which has no national roots whatever is far more likely to be superficial and minor art, than is that of a Brahms or Wagner, a Schubert, Berlioz, Handel or Verdi—all of whom bear unmistakable traces of the accents of their time and place.

True, as time recedes, place takes on a lesser significance. But we have only to ask ourselves if Beethoven could possibly have been French, Italian or Spanish to see the fundamental flaw in Cardus' argument.

Vaughan Williams rendered viable for his art the musical folk ideas of the British Isles; Anton Bruckner was steeped in the atmosphere of his pious Austrian peasantry. Ultimate knowledge, however, of such things is irrelevant to the would-be critic of the music of either.

Does the music of such composers speak to all music-lovers? No more and no less, I suggest, than the music

of other composers of the very first rank. The criteria are and indeed must be esthetic—and not geographical, historical, etc.

David Watmough
San Francisco, Calif.

Fifth Grand Opera Tour of Europe

The fifth Grand Opera Tour of Europe to be sponsored by Swissair will leave New York on Jan. 24. Cities to be visited included Cologne, London, Paris, Vienna, Munich, Milan, Rome, Naples, and Palermo. March 4 marks the day of departure from Europe.

An extension to Czechoslovakia and the Soviet Union will add Zurich, Prague, and Moscow to the cities to be visited. This tour will leave Moscow on March 12 for New York.

The tour offers two performances in each city, sightseeing during the day, special excursion trips, first-class hotels, private cars for transportation, and visits backstage at the opera houses.

Further details are available from the Mayfair Travel Service, Inc., 119 West 57th St., New York 19, N. Y.

For the seventh consecutive year, Mayfair is organizing a summer Music Festival Tour of Europe. The 1959 trip will include 16 festivals. Departures are scheduled for May 26, June 15, June 30, and July 26, with returns on Aug. 27 or Sept. 1. This variation will enable music-loving tourists with extensive or short vacation periods to join the group.

Mayfair will again represent several foreign music festivals here. Among these are the Berlin Festival and the Casals Festivals in Puerto Rico and Prades. The agency, however, is prepared to get tickets for all festivals.

New Dance Quarterly Is Projected

Dance Perspectives, a new quarterly, has issued a prospectus containing a statement of its purpose and a list of articles and contributors. It will be devoted to scholarly dance monographs. Each issue will be six by nine inches and will contain approximately 64 pages. Illustrations will be taken from unpublished material in public and private hands.

Among the first articles to appear will be "What Ballet Is About: An American Glossary" by Lincoln Kirstein; "Lev Ivanov" by Yury Slonimsky, translated and edited by Anatole Chujoy; "The Alhambra Ballet" by Ivor Guest; and others by Walter Terry, A. V. Coton, Lillian Moore, Selma Jeanne Cohen, Metin And, and Paul Nettle. The address of *Dance Perspectives*, is 1801 East 26 Street, Brooklyn 29, N. Y.

New England Opera Starts Fall Season

Boston.—The New England Opera Theatre will present four productions between Nov. 11 and 22. The works to be given are "Don Pasquale", "La Traviata", "La Rondine", and "Le Comte Ory". All productions will be staged and conducted by Boris Goldovsky. Featured singers will include Audrey Schuh, Ewan Harbrecht, Annabelle Bernard, Jacqueline Bazinet, Donna Jeffrey, Nancy Trickey, Jean Kraft, Nancy Williams, David Lloyd, John McCollum, Richard Gilley, Mac Morgan, Ronald Holgate, James Joyce, and Arthur Schoep.

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Utah Symphony Gives Beethoven Program

Salt Lake City.—An all-Beethoven concert under the baton of Maurice Abravanel provided a gala opening for the Utah Symphony's season at the historic Salt Lake Tabernacle on Oct. 24.

Beginning his 12th season as musical director and conductor of the orchestra, Mr. Abravanel presented the "Consecration of the House" Overture and the Symphonies No. 1 and No. 3.

For the second concert, on Nov. 5 Nan Merriman, mezzo-soprano, will sing arias of Donizetti and Mozart and will join in the first local performance of Falla's "El Amor Brujo".

Highlight of the Nov. 26 concert will be Berlioz's "Harold in Italy", with Sally Peck, principal violist, as soloist. The University of Utah Combined Choruses and soloists will join the orchestra in Handel's "Judas Maccabaeus" on Dec. 6. This work will be among several to be recorded for Westminster Records by the orchestra at midwinter sessions.

—Conrad B. Harrison

Denver Symphony Tries New Format

Denver.—The Denver Symphony's 1958-1959 season of concerts had its gala opening Oct. 21 with the customary all-orchestral program. A new format for the winter concerts has been devised this year, featuring soloists on every program except the first one. Ten Tuesday nights will be the usual type of orchestral program with Jean Madeira, Gina Bachauer, Rudolf Firkusny, Lola Montes, Berl Senofsky, Blanche Thebom, Nathan Milstein, Gary Graffman, and three pianists of the Colorado University music department as soloists. A series of five concerts will bring Hilde Gueden for an "Evening of Viennese Music," Isaac Stern, Andre Tchaikovsky in three piano concerti, and George London for an "Evening of Opera." Another artist will be announced later.

The Wagner Opera Co. will present the New York Opera Festival's productions of Verdi's "La Traviata"

and Puccini's "La Boheme" Oct. 19, afternoon and evening, under the local management of Witherspoon-Grimes, Inc.

The Denver Chamber Music Society, with the Denver Symphony Quartet as its nucleus and other members of the symphony, has planned four programs of unusual music for interesting combinations of instruments by composers of all schools.

Friends of Chamber Music is bringing another series which began with the Albenieri Trio on Oct. 30. Later dates for the La Salle Quartet, I Musici, and the Fine Arts Quartet are to be announced.

Lamont School of Music of Denver University opened its Faculty Concert Series on Sept. 24, with Emmy Brady Rogers, pianist-composer. Later dates will schedule the University Trio, Roger Fee, baritone; Ruth Parisoe, pianist; Earl Schumann, violinist; and Wilhelm Schwarzott, pianist.

—E. B. R.

Norwalk Symphony Marks 20th Anniversary

Norwalk, Conn.—The Norwalk Symphony, under Quinto Maganini, will perform Beethoven's Ninth Symphony on May 4 as a part of its 20th-anniversary season. The New Canaan Community Chorus, which is directed by Alton Fraleigh, will also participate in the performance. Soloists, who have been engaged to perform during the season, include John Corigliano, violinist, and Heida Hermanns, pianist (Nov. 24), and Moura Lympny (Feb. 9).

Seattle Symphony In Pre-Season Tour

Seattle.—Prior to the opening of its season, on Oct. 20, the Seattle Symphony played a tour of 11 concerts in cities that included Ellensburg, Yakima, Moses Lake, Wenatchee, Spokane, Pullman, and Sunnyside. It marked the first lengthy tour of the orchestra since the early 1940s, when Sir Thomas Beecham served as conductor. Milton Katims is the present conductor of the orchestra.

In the news 20 years ago

Moriz Rosenthal celebrated his golden jubilee, 50 years to a day after his debut in this country at old Steinway Hall, with a concert at Carnegie Hall on Nov. 13. Pictured below is Mr. Rosenthal cutting his jubilee cake at a reception after the concert, while (from the left) Josef Hofmann, Mrs. Rosenthal, Ernest Schelling, and Josef Lhevinne look on.



Alma Gluck, one of America's most popular concert sopranos, and a member of the Metropolitan Opera from 1909 to the close of the season of 1912-13, dies in a New York hospital on Oct. 27, 1938, in her 55th year. In private life she was the wife of the violinist Efrem Zimbalist.

For Moriz Rosenthal's golden jubilee concert (see picture above) in Carnegie Hall on Nov. 13 he plays on a golden piano, with bench to match, especially constructed for this celebration. Mr. Rosenthal, now 75 years of age, offers a program that seems to throw down a glove

in a challenge to time, for Beethoven's "Appassionata" Sonata and Liszt's Second Rhapsody, while for different reasons, are not works taken lightly in hand at any age.

It is rumored that Richard Strauss is at work on the score of a new opera entitled "King Midas with Ass's Ears", the libretto by Josef Gregor.

On Oct. 19 San Francisco first experiences Debussy's opera "Pelléas et Mélisande". The work is given a beautiful production and brings stellar honors to Erich Leinsdorf, who conducts here for the first time.

OBITUARIES

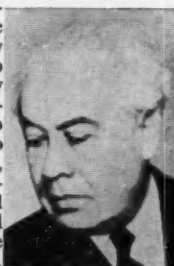
ALEXANDER RAAB

Berkeley, Calif.—Alexander Raab, leading Chicago music teacher and former concert pianist, died here on Oct. 2 at the age of 76.

Mr. Raab came to the United States in 1914 from his native Hungary. He made frequent appearances with the Chicago Symphony Orchestra and also toured the country as a concert pianist. He also joined the Chicago Musical College, now part of Roosevelt University and taught there until 1939, when he moved to Berkeley.

Mr. Raab graduated from the Vienna Conservatory at the age of 18 and received the Beethoven prize in piano. Before making extensive tours through Europe he also studied with Theodor Leschetizky.

He is survived by his widow, Elizabeth.



Alexander Raab

GAYLORD YOST

Wauseon, Ohio.—Gaylord Yost, 70, a former concert violinist, teacher, and composer, died here on Sept. 10 after a short illness.

A native of Fayette, Ohio, where he returned in 1951 as publisher of the weekly newspaper, "The Fayette Review", Mr. Yost was for 25 years head of the violin department of the Pittsburgh Musical Institute. He was also the founder of the Yost String Quartet, and conducted the Pittsburgh Symphony.

Surviving are his widow, Mrs. Ruth Yost, a son, and a daughter.

GRACE ROBERT

Grace Robert, author and commentator on the ballet theatre, died at the St. Barnabas Hospital in New York City after an extended illness. She was 58 years old.

The author of the "Borzo Book of Ballets", Mrs. Robert came to New York in 1923 after having lived in Toronto. It was here that she began her critical work on the ballet.

She is survived by a daughter and a son.

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Warsaw Festival Demonstrates Freedom of Polish Artists

By FRED K. PRIEBERG

Warsaw.—Polish culture now has strong intellectual ties with the West. Dating from the political changes of October 1956, a surprising liberty in thought and artistic creation has softened the rigid rule of musical policy that prevailed in states east of the Iron Curtain. Today it is possible in Poland to take up abstract painting, play jazz, write 12-tone music, make a surrealist film—in general, to turn against the ideals of Soviet-sponsored "socialist realism" in art. In addition, Polish artists eagerly try to establish contact with Western colleagues and know Western works of art.

In a situation like this, an international musical festival has special meaning—more so if it is a festival of contemporary music like the Second Warsaw Musical Autumn, which took place from Sept. 25 to Oct. 5. Never have I seen such a grateful, openminded, receptive concert public. Frequently the concert hall was overcrowded; frequently applause and cheers forced performers to play a work twice—and all this with music that sometimes sounded extremely obscure even to initiated ears. A concert of electronic music without any resultant catcalls, as took place here, seemed a miracle. Yet surely, the Polish public has sufficiently critical talent to distinguish between good and bad music.

Juilliard Quartet Takes Part

The first concert, by the choir and orchestra of the Polish National Philharmonic, introduced compositions by Schoenberg, Berg, and Prokofiev, and the premiere of a work by the young Polish composer Tadeusz Baird. Next the Juilliard Quartet gave brilliant performances of works by William Schuman, Baird, Webern, and Bartok.

Then followed the extraordinary second orchestral concert. Herbert Kegel conducted the choir and orchestra of the Leipzig Radio in a lengthy and tedious symphony by Johann Cilenšek, of East Germany. Schoenberg's cantata "A Survivor from Warsaw" proved a remarkably moving experience in this city, with the Ghetto Monument standing on blood-soaked soil but a quarter of an hour from the concert hall.

Work by Dessau and Brecht

After intermission, the choir and orchestra presented a "musical epic" by Paul Dessau, of East Germany. It centers around a collective worker who cultivates, for the eternal glory of Comrade Stalin and the temporal stomachs of the Red Army, a new kind of millet, which yields twice as many bushels as before. The text by the late Bert Brecht, representing possibly his worst poetry, is clothed in banal harmonies and melodies.

A good half of the audience did not return after intermission to hear this work, in the first place. During the performance dozens left. There were not even any catcalls—the listeners just left quietly.

The many composers represented in the festival confirmed its international status, from Hans Eisler, of East Germany, to Manuel Ponce, of Mexico, from Bo Nilsson, of Sweden, to Frank Martin, of Switzerland. One could hear music in all contemporary styles, from "socialist realism" to the

most advanced serial techniques.

Among the high points were several works by younger Polish composers, nearly all of whom showed traces of Western influence. Witold Lutoslawski's "Mourning Music", for string orchestra, was strong and economical. Artur Malawski's "Hungaria" is inspired by the 1956 uprising in Budapest and is musically indebted to Bartok. A work for 21 instruments by Włodzimierz Kotowski (born in 1925) and an "Epitaph" for choir and eight instruments by Henryk Gorecki (born in 1933) seemed comparable to the best and most advanced compositions in their proportion, conciseness, and striking density.

"Peter Grimes" Presented

The quality of performance of the Polish orchestras and chamber-music groups heard was not comparable to that of Western ensembles. For example, Benjamin Britten's "Peter Grimes" was presented by the Baltic Opera Company from Danzig, said to be the best in the country. Dramatic scenes and choral passages were convincingly performed, but lyric scenes went less satisfactorily, and the interludes found the orchestral musicians having difficulty keeping together.

Other notable events in the festival were the performance of Tadeusz Szeligowski's fairy-tale opera, "Kra-kutak"; a song recital by Heinz Reh-fuss, greeted as a revelation by listeners and local critics even though the baritone was not feeling well when he sang; and two concerts by the Leningrad Philharmonic under Eugen Mravinsky and Kurt Sanderling. A demonstration of the prepared piano by the American David Tudor perhaps did more harm than good: party-line reviewers called it a master example of depraved United States art. However, no matter what the artistic value of the music, it was all valuable to the Polish artists and public through its very existence; it underlined the West's absolute freedom for art and artist.

For the Polish public the lasting impression of this festival will probably be the knowledge that Poland is no longer excluded from the artistic development of the West. The Western guest urges whole-hearted support of this development and particularly the establishment of an America House in Warsaw, to give Polish people access to more books, records, music, and similar materials.

Concert Series At Four Universities

Berkeley, Calif.—The University of California concert season opened on Sept. 28 with Cherubini's "Meditation", given by the San Francisco Opera Company. Other presentations in the General Concert Series will include Eileen Farrell, Pierre Fournier, Gerard Souzay, the Parrenin Quartet, Andres Segovia, and Joseph Szigeti.

An Early Music Series will feature concerts by Rosalyn Tureck, Sylvia Marlowe, Carl Weinrich, Jean-Pierre Rampal and Robert Veyron-Lacroix, and Russell Oberlin.

Other artists scheduled to perform on the Berkeley campus are E. Power Biggs, Catharine Crozier, the Janacek

Quartet, Carlos Montoya, Isaac Stern, Victoria de los Angeles, Philippe Entremont, Marilyn Mason, and the Fine Arts Quartet. On Nov. 1, the Opera Stage of San Francisco will present Carlisle Floyd's "Susannah".

Storrs, Conn.—The University of Connecticut Concert Series is offering five programs this season, to be given by the Philadelphia Orchestra; Guiomar Novaes, pianist; the Boston Symphony, with Henryk Szeryng as violin soloist; Jussi Bjoerling, tenor; and Marian Anderson, contralto.

A special-events series includes Bambi Linn and Rod Alexander, Erroll Garner, and Emyln Williams.

A chamber-music series began with Julian Bream, guitarist, on Oct. 8, and includes also the Trio di Bolzano, the Philadelphia Orchestra Woodwind Ensemble in a workshop and concert, the Stuttgart Chamber Orchestra, the Hollywood String Quartet, and Rampal and Veyron LaCroix.

Victor Borge, who presented a Victor Borge Scholarship Benefit Concert last season to an audience of 4,100, will make another appearance this season.

Ann Arbor, Mich.—The 1958-59 Choral Union Series, presented by the University Musical Society, will feature ten concerts, being given by Roberta Peters, the Boston Symphony under Charles Munch, Gina Bachauer, the National Orchestra of Mexico under Luis Herrera de la Fuente, Jerome Hines, Nathan Milstein, the Pittsburgh Symphony under William Steinberg, the National Symphony under Howard Mitchell, Cesare Valletti, and André Tchaikowski.

The "Extra Concert Series" will present the Chicago Symphony under Fritz Reiner, Isaac Stern, the Boston Pops under Arthur Fiedler, Renata Tebaldi, and the Shaw Chorale.

Austin, Texas.—The University of Texas Cultural Entertainment Committee has announced its attractions for the coming season. They will include appearances of Van Cliburn, Elisabeth Schwarzkopf, the San Antonio Symphony Orchestra under Blas Galindo, with Leonard Rose as soloist, Mary Martin and her concert company, the Heidelberg University Chorus, the Ballet Russe de Monte Carlo, and the National Ballet of Canada.

Buffalo Philharmonic Lists Wagner Program

Buffalo.—The prospectus of concerts issued by the Buffalo Philharmonic for this season listed the appearance of the following artists as soloists with the orchestra: pianists, Bachauer, Firkusny, Graffman, and Robert and Gaby Casadesu; violinists will be Isaac Stern and Mischa Elman; also to be heard with the orchestra is Andres Segovia. In an all-Wagner program Eileen Farrell will be soloist with Albert da Costa, tenor, Herbert Beattie, baritone, and chorus.

The Toronto Symphony will be guest orchestra with Walter Susskind, conductor.

Special attractions in the Zorah Berry Series, which opens with the concert presentation "Music with Mary Martin", will include Glenn Gould in recital, the Vienna Choir Boys, Marian Anderson in recital, and the orchestras of Mantovani, and Melachrino. Choral works which Josef Krips will conduct are the "St. Matthew Passion" of Bach and "Messiah" of Handel.

Scheduled for appearance next season under the sponsorship of the Buffalo Chamber Music Society are the Albeneri Trio, the New Art Wind Quintet, the Juilliard Quartet, the Budapest Quartet, the Hungarian Quartet, and I Musici. —B. B.

Hindemith Premiere For Pittsburgh Group

Pittsburgh.—The Pittsburgh Symphony is presenting 20 pairs of subscription concerts during this season: 15 pairs will be conducted by the orchestra's musical director William Steinberg. Guest conductors will be Alfred Wallenstein, Eugene Ormandy, Paul Hindemith (who will conduct the world premiere of his new work "Pittsburgh Symphony 1958"), and Pierre Monteux. Karl Kritz, associate conductor, will lead one pair of concerts.

Soloists will include Luboshutz and Nemenoff, Samuel Thaviu, Eddie Shapiro, Robert Casadesu, Theodore Lettvin, Szymon Goldberg, Artur Rubinstein, Theo Salzman, Roberta Peters, Zino Francescatti, Rudolf Serkin, Nathan Milstein, Joseph Fuchs, Anton Kuerti, and several members of the orchestra.

Beethoven's "Fidelio" in concert form will be presented at the closing concerts, with Margaret Harshaw, Richard Cassilly, Joshua Hecht, and Lee Cass in leading solo parts.

MTNA To Convene In Kansas City

Kansas City.—The Music Teachers National Association will assemble here between Feb. 24 and 28 for its National Biennial Convention. Among the speakers for the convention will be William Schuman, Howard Hanson, Grant Johannesen, Karl Kuersteiner, E. Power Biggs, and Elie Siegmeister.

Musical presentations will include Honegger's "King David", Giannini's "The Taming of the Shrew", John Jenkins' "The Mirror and Wonder of this Age", Contemporary Piano Music of the Americas, and several symphony concerts.

Musical Tones Used In New Aid for Blind

An "aural reading machine", a new device to help the blind to read print and typewritten letters, was designed by the Battelle Memorial Institute at Columbus, Ohio. At the present stage of development, the sounds the machine produces do not resemble those of speech, but are patterns of musical tones similar to chords played on the organ. By interpreting these tones, the trained user should be able to attain a reading speed between 15 and 30 words per minute. The "Battelle reader" is about the size of a portable radio, and consists of a probe (a small instrument moved along the lines of the printed material), a chassis (containing transistor oscillators and an amplifier), and earphones.

Farbman To Continue At Redlands Bowl

Redlands, Calif.—Harry Farbman, who conducted a very successful Redlands Bowl Festival Series, has been signed to return as musical director of the newly-founded Redlands Bowl Festival Orchestra, which will start its second season in June 1959.

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